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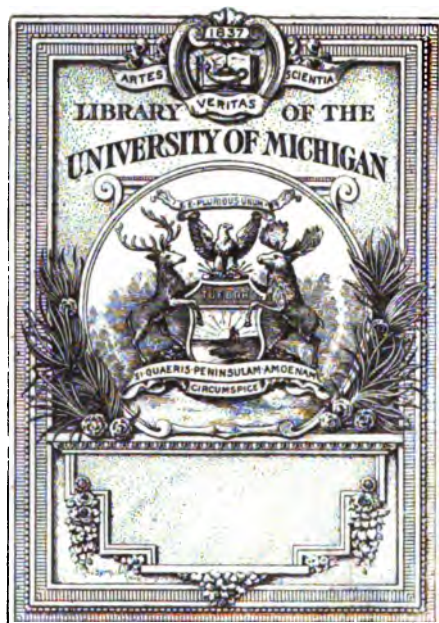
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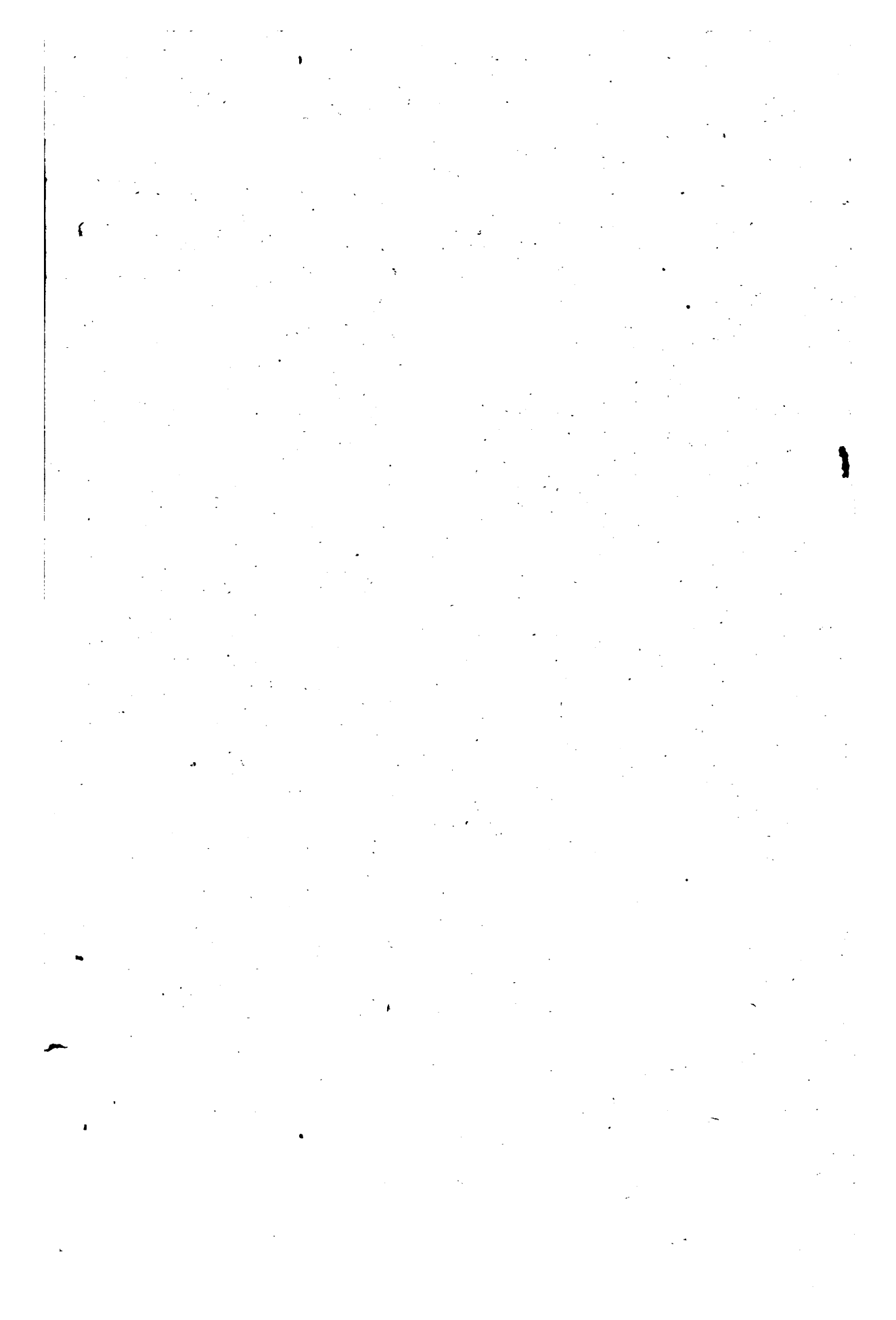
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NOVELLO'S ORIGINAL OCTAVO EDITION.

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COMPOSED FOR THE NORTH STAFFORDSHIRE MUSICAL FESTIVAL, OCTOBER, 1896.

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# SCENES FROM THE SAGA OF KING OLAF

BY

H. W. LONGFELLOW

AND

H. A. ACWORTH, C.I.E.

SET TO MUSIC

FOR SOPRANO, TENOR, AND BASS SOLI, CHORUS, AND ORCHESTRA

BY

EDWARD ELGAR.

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# KING OLAF.

## INTRODUCTION.

### SOLI AND CHORUS.

There is a wondrous book  
Of Legends in the old Norse tongue,  
Of the dead kings of Norrway,—  
Legends that once were told or sung  
In many a smoky fireside nook  
Of Iceland, in the ancient day,  
By wandering Saga-man or Scald;  
Heimskringla is the volume called;  
And he who looks may find therein  
The story that we now begin.

#### No. 1.—RECIT. (Bass).

*Summon now the God of Thunder,  
Him who rives the heav'ns asunder,  
Sing the words of mighty Thor  
Challenging the world to war.*

## THE CHALLENGE OF THOR.

### No. 2.—CHORUS.

I am the God Thor,  
I am the War God,  
I am the Thunderer!  
Here in my Northland,  
My fastness and fortress,  
Reign I for ever!

Here amid icebergs  
Rule I the nations;  
This is my hammer,  
Mjölner the mighty;  
Giants and sorcerers  
Cannot withstand it!

There are the gauntlets  
Wherewith I wield it,  
And hurl it afar off;  
This is my girdle;  
Whenever I brace it,  
Strength is redoubled!

The light thou beholdest  
Stream through the heavens,  
In flashes of crimson,  
Is but my red beard  
Blown by the night-wind,  
Affrighting the nations!

Jove is my brother;  
Mine eyes are the lightning;  
The wheels of my chariot  
Roll in the thunder,  
The blows of my hammer  
Ring in the earthquake!

Force rules the world still,  
Has ruled it, shall rule it;  
Meekness is weakness,  
Strength is triumphant,  
Over the whole earth  
Still is it Thor's-Day.  
Thou art a God too,  
O Galilean!  
And thus single-handed  
Unto the combat,  
Gauntlet or Gospel,  
Here I defy thee!  
(Longfellow.)

## KING OLAF'S RETURN.

### No. 3.—SOLO (Tenor).

And King Olaf heard the cry,  
Saw the red light in the sky,  
Laid his hand upon his sword,  
As he leaned upon the railing,  
And his ship went sailing, sailing  
Northward into Drontheim fiord.

There he stood as one who dreamed;  
And the red light glanced and gleamed  
On the armour that he wore;  
And he shouted, as the rifted  
Streamers o'er him shook and shifted,  
"I accept thy challenge, Thor!"

To avenge his father slain,  
And reconquer realm and reign,  
Came the youthful Olaf home,  
Through the midnight sailing, sailing,  
Listening to the wild wind's wailing,  
And the dashing of the foam.

To his thoughts the sacred name  
Of his mother Astrid came,  
And the tale she oft had told  
Of her flight by secret passes  
Through the mountains and morasses  
To the home of Hakon old.

KING OLAF.

Then strange memories crowded back  
Of Queen Gunhild's wrath and wrack,  
And a hurried flight by sea ;  
Of grim Vikings, and their rapture  
In the sea-fight, and the capture,  
And the life of slavery.

Then his cruising o'er the seas,  
Westward to the Hebrides,  
And to Scilly's rocky shore ;  
And the hermit's cavern dismal,  
Christ's great name and rites baptismal,  
In the ocean's rush and roar.

Norway never yet had seen  
One so beautiful of mien,  
One so royal in attire,  
When in arms completely furnished,  
Harness gold-inlaid and burnished,  
Mantle like a flame of fire.

\* \* \* \* \*

Thus came Olaf to his own,  
When upon the night-wind blown  
Passed that cry along the shore ;  
And he answered, while the rifted  
Streamers o'er him shook and shifted,  
"I accept thy challenge, Thor !"  
(*Longfellow.*)

No. 4.—RECIT. (*Bass*).

*Tell how Olaf bore the Cross  
To the folk at Nidaros,  
Norland, Iceland, lands and seas  
Winning to the God of peace.*

THE CONVERSION.

No. 5.—SCENE (*Tenor and Bass Soli  
and Chorus*).

*Chorus.*

King Olaf's prow at Nidaros  
Furrowed the golden shore,  
His axemen and his bowmen  
Lay round the shrine of Thor.

Round the stately fane at Mærin  
King Olaf's housecarles lay,  
And watch'd the men of Drontheim  
Gather at break of day.

Mail-clad they came, and sworded,  
Corslet and buckler ring  
As they throng behind the Ironbeard  
Who leads them to the King.

The shipmen grave of Iceland  
Retir'd to give them room,  
Their ringed mail was rusted  
And gray with salt sea-spume.

All halted, all were silent,  
When, shiv'ring through the blue,  
Smiting the walls of Asgard,  
King Olaf's bugle blew.

OLAF (*Tenor*).

Behold me, my people, and answer and say  
If the gods of your fathers ye worship to-day !  
Or bend ye your will to the word of your King,  
To the waters of Christ and the Cross that I  
bring ?

IRONBEARD (*Bass*).

By my beard called of iron, O King, thou shalt  
know  
In the name of thy people, I answer thee, "No."  
Shall thy cross and thy waters purge out the  
gods' ban,  
Who feed on the flesh and the life-blood of man ?

OLAF.

Shall Thor and shall Odin be high gods agen ?  
Then give to their altars their guerdon of men.

But shall blood of base losels and felons restore  
The glow to the altars of Odin and Thor ?

Nay, a sacrifice rich to their shrines will I yield,  
My fairest in bower and best under shield.

My mightiest dies there, by sun and by moon,  
Ironbeard, and my fairest, his daughter Gudrun.

IRONBEARD.

Not the fair or the mighty, Gudrun or her sire,  
Shall pass by thy mandate, O King, through  
the fire.

See above in the sun gleams the image of gold,  
Of Thor with the battle-maul gripp'd in his hold ;

If he seeks for a hero, his hest thou shalt do,  
Call the best of thine axemen and offer thereto.

OLAF.

O hearken, my people, behold me once more,  
And may Christ lift my axe 'gainst the hammer  
of Thor.

*Chorus.*

As leap the lights of winter  
Athwart the northern sky,  
Against the golden image  
Flash'd Olaf's axe on high.

KING OLAF.

As falls a berg in springtime,  
Far shiver'd on the fice,  
The golden shards of godhead  
Crash'd on the ground below.

Fierce Ironbeard sprang forward ;  
A housecarle drew his bow,  
And o'er the shattered image  
Its champion lay low.

IRONBEARD.

All-Father, I come ! true to honour and troth,  
To the faith of my fathers, and Odin the Goth.

O wide should the doors of Valhalla unroll  
For a hero who gives for it body and soul.

King Olaf the Norseman ! perchance it shall be,  
That thy Peace-God may rule o'er the Nor-  
lander free ;

But with axe in his hand, and with sword upon  
thigh,  
And his face to his slayer doth Ironbeard die.

Chorus.

Then o'er the blood-stained Horg-stone  
The Cross of Christ was seen,  
The holy priests were praying,  
The singers sang between.

King Olaf's axe was lower'd,  
His bright blue eyes were dim,  
As swung the golden censer,  
As swelled the solemn hymn.

The men of Drontheim trembled,  
They marvell'd and they knelt ;  
Their helpless God was broken,  
The power of Christ was felt.

OLAF.

O brothers of Iceland, behold them, they kneel !  
Of my Lord and His conquest, come, be you the  
seal.

Pass the gods of the Gothland ; your serfdom  
shall cease,  
For the sacrifice bloody I offer you peace :  
The peace of the Christian ; O, join in the  
prayer  
That swells to the Lord of the earth and the  
air.

Chorus.

Receive us, King ; we kneel to Him  
Who felled by thee the War-god grim ;

Water bring, our brows to lave,  
On our shields the Cross engrave ;

Blood and battle let them cease,  
Knit us to the God of peace.

OLAF (*with Chorus*).

Lord, receive them ! King divine,  
Breathe a blessing ; they are Thine.  
(*Acworth.*)

No. 6.—RECIT. (*Bass*).

*Now the child of Ironbeard dead,  
Fair Gudrun, doth Olaf wed,  
Hoping thus, his wergild paying,  
To redeem him from the slaying.*

GUDRUN.

No. 7.—SCENE (*Soprano and Tenor Soli  
and Chorus*).

*Soprano.*

On King Olaf's bridal night  
Shines the moon with tender light,  
And across the chamber streams  
Its tide of dreams.

At the fatal midnight hour,  
When all evil things have power,  
In the glimmer of the moon  
Stands Gudrun.

Close against her heaving breast,  
Something in her hand is pressed ;  
Like an icicle, its sheen  
Is cold and keen.

On the cairn are fixed her eyes  
Where her murdered father lies,  
And a voice remote and drear  
She seems to hear.

*Chorus.*

What a bridal night is this !  
Cold will be the dagger's kiss ;  
Laden with the chill of death  
Is its breath.

Like the drifting snow she sweeps  
To the couch where Olaf sleeps ;  
Suddenly he wakes and stirs,  
His eyes meet hers.

## KING OLAF.

OLAF (*Tenor*).

"What is that," [King Olaf said],  
"Gleams so bright above thy head?  
Wherefore standest thou so white  
In pale moonlight?"

GUÐRÚN (*Soprano*).

"'Tis the bodkin that I wear  
When at night I bind my hair;  
It woke me falling on the floor;  
'Tis nothing more."

OLAF.

"Forests have ears, and fields have eyes;  
Often treachery lurking lies  
Underneath the fairest hair!  
Guðrún, beware!"

*Chorus.*

Ere the earliest peep of morn  
Blew King Olaf's bugle-horn;  
And for ever Sundered ride  
Bridegroom and bride!  
(*Longfellow.*)

No. 8.—RECIT. (*Bass*).

*How the Wraith of Odin old  
Song and tale and Saga told,  
Coming as unbidden guest  
To the hall, to Olaf's feast;  
Sing ye now, and with the strain  
Ancient memories wake again.*

## THE WRAITH OF ODIN.

No. 9.—CHORUS (*BALLAD*).

The guests were loud, the ale was strong,  
King Olaf feasted late and long;  
The hoary Scalds together sang;  
O'erhead the smoky rafters rang.  
(Dead rides Sir Morten of Fogelsang.)

The door swung wide, with creak and din;  
A blast of cold night-air came in,  
And on the threshold shivering stood  
A one-eyed guest, with cloak and hood.  
(Dead rides Sir Morten of Fogelsang.)

The King exclaimed, "O graybeard pale!  
Come warm thee with this cup of ale."  
The foaming draught the old man quaffed,  
The noisy guests looked on and laughed.  
(Dead rides Sir Morten of Fogelsang.)

Then spake the King: "Be not afraid;  
Sit here by me." The guest obeyed,  
And, seated at the table, told  
Tales of the sea, and Sagas old.

(Dead rides Sir Morten of Fogelsang.)

As one who from a volume reads,  
He spake of heroes and their deeds,  
Of lands and cities he had seen,  
And stormy gulfs that tossed between.

(Dead rides Sir Morten of Fogelsang.)

Then from his lips in music rolled  
The Havamal of Odin old,  
With sounds mysterious as the roar  
Of billows on a distant shore.

\* \* \* \* \*

Then slept the King, and when he woke  
The guest was gone, the morning broke.  
(Dead rides Sir Morten of Fogelsang.)

They found the doors securely barred,  
They found the watch-dog in the yard,  
There was no foot-print in the grass,  
And none had seen the stranger pass.  
(Dead rides Sir Morten of Fogelsang.)

King Olaf crossed himself and said:  
"I know that Odin the Great is dead;  
Sure is the triumph of our Faith,  
The one-eyed stranger was his Wraith!"  
(Dead rides Sir Morten of Fogelsang.)  
(*Longfellow.*)

No. 10.—RECIT. (*Bass*).

*Sisters, sing us now the song  
How since Olaf came a-wooing,  
Sigrid wrought for his undoing,  
Of the insult and the wrong.*

## SIGRID.

No. 11.—SCENE (*Soprano and Tenor Soli  
and Chorus of Maidens*).

*Chorus.*

Sigrid sits in her high abode,  
The haughty Queen of Svithiod,  
And to the West looks she  
For Norroway's King, whose suit is told  
By the ring from Ladd's temple old,  
Which lies upon her knee.

Lady, lady, lances gleam  
On the farther side of the border stream;  
Lady, the horses ford the flood,  
They cross the meadow, and pass the wood,



## KING OLAF.

You may hear the iron hoof-stroke beat  
On the ringing stones of the village street;  
Rank on rank come spearmen tall,  
But the crest of Olaf is o'er them all,  
And the peace strings bind his sword;  
See he alights, he mounts the stair,  
The Norrøway King with the golden hair,  
Queen Sigrid, greet thy lord.

OLAF (*Tenor*).

Sigrid, hail! with royal hand  
Knit to thee Norrøway's King and land,  
And the ring of Ladé upon thy knee  
We will change to a cross for thee and me.

SIGRID (*Soprano*).

Olaf, hail! my hand is thine,  
But the gods of old I will not resign;  
Bow thou to thy Cross for woe or weal,  
But where I have knelt, I still must kneel.

OLAF.

Queen of Svithiod! hearken well,  
Thy gods are mute on fiord and fell,  
Nor ever shall their voice again  
Be heard where Christ hath ris'n to reign.

SIGRID.

I hear them speak! from pole to pole  
The Norland gods their thunder roll;  
For Norland folk their sword—the rod  
For slaves who own the Southland god.

OLAF.

I will give my body and soul to flame  
Ere I take to my heart a heathen dame;  
Thou hast not beauty, thou hast not youth,  
Shall I buy thy land at the cost of truth?

*Chorus.*

King Olaf rises; sisters, say  
Why does he thrust the Queen away,  
Why dash his glove on the oaken floor,  
And turn and stride towards the door?  
The gods protect the wrong'd and weak!  
The glove has struck Queen Sigrid's cheek,  
See the flash of her haughty eye,  
See her stately form drawn high!  
Haste thee, O haste, King Olaf, fly.

SIGRID.

Thou art gone! nay, spur not through the  
gate;  
I am one that can watch and wait;

By yonder glove on the oaken floor,  
By my father's head and the soul of *Thou*,  
By the hand she offered, Sigrid saith,  
That Sigrid yet shall be Olaf's death.  
(*Acworth.*)

No. 12.—RECIT. (*Bass*).

*Hark! she flies from Wendland forth,  
Slighted Thyri, to the North:  
There, as Olaf's wedded dame,  
Will she set the North aflame!*

THYRI.

No. 13.—CHORUS (*BALLAD*).

A little bird in the air  
Is singing of Thyri the fair,  
The sister of Svend the Dane;  
And the song of the garrulous bird  
In the streets of the town is heard,  
And repeated again and again.  
(Hoist up your sails of silk,  
And flee away from each other.)

To King Burislaf, it is said,  
Was the beautiful Thyri wed,  
And a sorrowful bride went she:  
And after a week and a day,  
She has fled away and away,  
From his town by the stormy sea.  
(Hoist up your sails of silk,  
And flee away from each other.)

They say, that through heat and through  
cold,  
Through weald, they say, and through *wold*.  
By day and by night, they say,  
She has fled: and the gossips report  
She has come to King Olaf's court,  
And the town is all in dismay.  
(Hoist up your sails of silk,  
And flee away from each other.)

It is whispered King Olaf has seen,  
Has talked with the beautiful Queen;  
And they wonder how it will end;  
For surely, if here she remain,  
It is war with King Svend the Dane,  
And King Burislaf the Vend!  
(Hoist up your sails of silk,  
And flee away from each other.)

O, greatest wonder of all!  
It is published in hamlet and hall.  
It roars like a flame that is fanned!  
The King—yes, Olaf the King—

KING OLAF.

Has wedded her with his ring,  
And Thyri is Queen in the land !  
(Hoist up your sails of silk,  
And flee away from each other.)  
(*Longfellow.*)

No. 14.—DUET (*Soprano and Tenor*).

THYRI.

The gray land breaks to lively green,  
Bespangled all with flowers ;  
The throistles sing to greet the spring  
Through lengthening sunlit hours.

But what care I for flowers on sward,  
Or bursting buds on tree ?  
My lands restor'd from Wendland's lord  
Were better cheer to me.

A landless, dowerless bride am I,  
The bride of Norrøway's King,  
What boots me, while I sit and sigh,  
The coming of the spring ?

OLAF.

Thyri, my beloved,  
Hither come I bearing  
Angelicas uprooted,  
Sweet and fair as thou.  
Earliest boon of springtime,  
Sign of snow departing,  
In their welcome fragrance,  
Bathe thy snowy brow.

THYRI.

Sweet are thy words, but O ! meseems,  
A sweeter gift would be,  
The boon that haunts Queen Thyri's  
dreams,  
Her dowry over sea.  
Wide spread they from the Wendland shore,  
And rich with fruit and flower,  
The lands I weep for evermore,  
O ! give me back my dower.

OLAF.

Fear not, doubt not, weep not,  
As a Queen triumphant,  
Towards the happy sunlight  
Lift thy radiant eyes ;  
To the strife of favours,  
For thy love I gird me,  
And the lands of Thyri  
Shall I win for prize.

BOTH.

Comes the spring unchaining,  
Sunshine on his pinions,  
All the world imprisoned  
In the Ice-King's hall ;  
So the golden promise  
Passed from lord to lady,  
Warm with words of loving,  
Lifts the heart from thrall.  
(*Acworth.*)

No. 15.—CHORAL RECIT.

*After Queen Gunhild's death,  
So the old Saga saith,  
Plighted King Svend his faith,  
To Sigrid the Haughty.*

*Still on her scornful face,  
Blushing with deep disgrace,  
Bore she the crimson trace  
Of Olaf's gauntlet.*

*Oft to King Svend she spake,  
" For thine own honour's sake  
Shalt thou swift vengeance take  
On the vile coward ! "*

*And to avenge his bride,  
Soothing her wounded pride,  
Over the waters wide  
King Olaf sought he.*  
(*Longfellow.*)

THE DEATH OF OLAF.

No. 16.—CHORUS.

King Olaf's dragons take the sea,  
The piping south-wind drives them fast,  
The shields dip deep upon the lee,  
The white sails strain on every mast.  
Leaping from wave to wave they round  
The cape that bars the stormy sound,  
And where the ocean opens wide  
They see far stretched on either side  
The Danish ships and Svithiod's ride ;  
High on his deck King Olaf stands,  
The war-axe grasp'd in both his hands,  
With helm of gold and jerkin red,  
And fair curls blowing round his head,  
First of his fleet, he leads the van  
And seeks the battle, man to man.

But seaward, landward, cape and bay  
Cast forth their foes on Norrøway ;  
Ten thousand shaven oar-blades sweep  
The bosom of the troubled deep ;

## KING OLAF.

As crash the prows, ring bill and shield,  
And arm meets arm that will not yield ;  
Still where the foemen thickest throng  
King Olaf's galley sweeps along,  
And still her lofty sides to scale  
Ply the fierce foemen oar and sail,  
And pour their heroes bright in mail,  
Woe, woe for Norrøway !  
O'erwhelmed, her stout sea-dragons fly,  
Or, scatter'd, powerless, scarcely try  
To join once more the fray :

Yet still, like sunbeam through a cloud,  
Glimmers the helm of Olaf proud,  
Faint and more faint to see :  
Around it close the dark'ning spears,  
It sinks, it sparkles, disappears,  
King Olaf, woe to thee !

Thy latest fight is fought in vain,  
No more the axe of Olaf slain,  
No more the glittering crest,  
Shall victory pluck from ruin's verge,  
Or to the chase his spearmen urge ;  
Above him rolls the sullen surge,  
That stormy heart has rest.  
(Acworth.)

## EPILOGUE.

### SOLI AND CHORUS.

#### *Bass Recit.*

*In the convent of Drontheim  
Knelt Astrid, the Abbess,  
At midnight, adoring.  
She heard in the silence  
The voice of one speaking  
Without in the darkness,  
Now louder, now nearer,  
Now lost in the distance.*

#### *Soli and Chorus.*

"It is accepted,  
The angry defiance,  
The challenge of battle !

It is accepted,  
But not with the weapons  
Of war that thou wieldest !

"Cross against corslet,  
Love against hatred,  
Peace-cry for war-cry !  
Patience is powerful ;  
He that o'ercometh  
Hath power o'er the nations !

#### *Chorus (unaccompanied).*

"As torrents in summer,  
Half-dried in their channels,  
Suddenly rise, though the  
Sky is still cloudless,  
For rain has been falling  
Far off at their fountains ;

"So hearts that are fainting  
Grow full to o'erflowing,  
And they that behold it  
Marvel, and know not  
That God at their fountains  
Far off has been raining !

#### *Soli and Chorus.*

"Stronger than steel  
Is the sword of the Spirit ;  
Swifter than arrows  
The light of the truth is,  
Greater than anger  
Is love, and subdueth !

"The dawn is not distant,  
Nor is the night starless ;  
Love is eternal !  
God is still God, and  
His faith shall not fail us ;  
Christ is eternal !"

A strain of music ends the tale,  
A low, monotonous, funeral wail,  
That with its cadence, wild and sweet,  
Makes the long Saga more complete.  
(Longfellow.)

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NOTE.—In the following Scenes it is intended that the performers should be looked upon as a gathering of skalds (bards) ; all, in turn, take part in the narration of the Saga and occasionally, at the more dramatic points, personify for the moment some important character.

E. E.

# SYNOPSIS.

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## INTRODUCTION.

THE bards name and describe the book in which is written the story they are about to relate.

*One of their number, who is evidently recognised to be the chief bard or master of the ceremonies, calls upon the members of the company to constitute themselves as representing Thor, the God of thunder, and to repeat his challenge.*

## THE CHALLENGE OF THOR.

The whole assembly, in response to its chief, is here supposed to represent Thor, who arrogates to himself supremacy in the world, and hurling out defiance to the Christian religion, issues a challenge to Christ its prototype.

## KING OLAF'S RETURN.

Another of the bards comes forward and relates how the fugitive Olaf hears and accepts the challenge, and after recounting the youthful Olaf's wanderings and adventures previous to that time, tells of his return home to Norway as King, and of his resolve to establish Christianity in the kingdom.

*Their chief here directs the Skalds to tell how Olaf accomplished his mission.*

## THE CONVERSION.

In this scene, the minstrels describe the gathering of Olaf's subjects at the temple of their deity; headed by Ironbeard, they meet the king and his bodyguard of axemen and bowmen.

King Olaf, in the person of the tenor bard, offers the religion of Christ to the people, and Ironbeard—which character is for the nonce assumed by the chief bard—in the name of the people refuses it; whereupon the king, goaded to the act by the defiant words and attitude of Ironbeard, takes up his war-axe and shatters the image of Thor. In attempting to avert the destruction of the idol, Ironbeard is mortally wounded, but, defiant to the last, the grim old warrior declares himself staunch to the faith of his fathers. With dying breath he commends his soul to Odin (the chief god of the Norse religion), and claiming entrance into Walhalla, the eternal paradise of heroes slain in battle, expires.

The people are so much impressed by the manifestation of Thor's impotence and the death of his champion, that they elect to embrace the new faith, the peace of which, and its completed sacrifice, the king offers them as an alternative to the ever-recurring sacrifices of blood demanded by the tenets of their religion. Meekly surrendering themselves to the newly-revealed power, in solemn unity they bow before their king, who, with thrilling intensity, invokes upon his kneeling subjects the blessing of the King divine.

*The master bard himself tells how, as a blood-atonement, Olaf weds Gudrun, the daughter of Ironbeard.*

## GUDRUN.

The company of Skalds describes how Gudrun, intent on avenging her father's death, steals, on the bridal night, with dagger in hand, to where Olaf sleeps; but Olaf wakes and thwarts her design, and ere the dawn of morn rids himself of the treacherous bride.

*The chief minstrel now commands his men to sing of the coming, as an unbidden guest to Olaf's feast, of the spirit of Odin.*

## THE WRAITH OF ODIN.

In the words of a stirring ballad, the assembled bards sing of the strange guest who entertained the company far into the night with his wonderful stories. How the king slept, but woke to find the guest gone; how Olaf, finding no trace of the departure of the stranger, pronounced him to have been the spirit of Odin, and interpreted the visitation to signify the downfall of Odin the Great, and the effectual triumph of the Christian faith.

*The chief bard invites the maidens of the company to sing the story of the wooing of Queen Sigrid by King Olaf, of the insult she suffered at his hands, and of her vow to accomplish his death.*

## SIGRID.

The minstrel maids sing of the Queen of Svithiod awaiting the coming of King Olaf, with the ring, taken by Olaf from Ladd's temple, on her knee.—The two characters are again represented by bards.

## SYNOPSIS (*continued*).

Olaf arrives, greets the queen, and offers her himself, his land, and his religion.

Sigrid returns the greeting, but will only consent to become his, on condition he swears his love, as Odin once swore it, on the ring. He refuses the condition, and Sigrid, not heeding his appeal, expresses her contempt of "the Southland God," and protests her constancy to the "Norland Gods." At this King Olaf's anger rises, and he strikes her cheek with his gauntlet. King Olaf is warned to fly, and the scene closes with the queen vowing vengeance on the retreating figure.

*Attention is commanded by the principal bard for the recital of the story of Thyri—the slighted choice of the Wendland King—and her flight to the North.*

### THYRI.

In a charming ballad, the minstrels sing of Thyri, the sister of Svend, the Danish king, fleeing away from King Burialaf of Wendland, to whom she had been betrothed for the short space of eight days. She comes to King Olaf's court, and Olaf eventually marries her.

After the ballad, two singers advance to represent King Olaf and the beautiful Thyri, his wife. Thyri laments the loss of her lands, which King Burialaf has possession of, and deplores her dowerless condition. Olaf, fresh from the delights of a fair morning in early spring, comes before her with a love offering of Angelicas, but with such thoughts rankling in her mind, the sweet smelling herb holds no charm for Thyri. Her mood leads her to taunt Olaf into consenting to rescue her domains from King Burialaf, upon which, having effected her purpose, she once more smiles on her lord.

*The bards join in reciting how Queen Sigrid becomes the bride of King Svend, the Dane—a union which portends evil for King Olaf—and relate how she cajoles the Danish king into setting forth to wreak vengeance on Olaf.*

### THE DEATH OF OLAF.

Full chorus of Skalds, in which are described the putting out to sea of Olaf's warships to meet those of the Danes, and the contact of the opposing forces. Vividly portrayed are the deadly combat and the defeat of Olaf, who, ever foremost in the fray, is surrounded and outnumbered, and so perishes in the flood.

### EPILOGUE.

*The bard-chief finally pictures Astrid, the mother of Olaf, in the convent of Drontheim, kneeling at midnight, and listening to the voice of one speaking in the darkness without.*

The voice which Astrid heard, purports to be that of Saint John taking up the challenge in response to the entreaty of the departed spirit of Olaf.

The saga-men, echoing the words of the saint, signify the ultimate acceptance of the challenge of Thor, and the continuance of Olaf's mission, but this time, in the true Christian spirit of love, and by the power of the Great Spirit Divine, which comes "not as a vulture, but as a dove."

A. S. BURROWS.

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The Recitatives serve to prompt the narration of the Story; so, to emphasise their function and significance, the portions representing them in the above synopsis are printed in *Italics*.

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(From a Concert Programme of the Sheffield Musical Union.)

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# SCENES FROM THE SAGA OF KING OLAF.

## INTRODUCTION.

SOLI AND CHORUS.—“THERE IS A WONDROUS BOOK.”

*Andante.*

EDWARD ELGAR, Op. 30.

PIANO.  
♩ = 50.

The musical score is written for piano and voice. The piano part begins with a 4/4 time signature and a key signature of one flat (B-flat). It features a series of chords and moving lines in both hands, with dynamics ranging from *pp* (pianissimo) to *poco cres.* (poco crescendo). The vocal parts enter with the lyrics "There is a wondrous book Of Legends in the old . . . Norse". The lyrics are repeated for each voice part. The piano part continues with a series of chords and moving lines, with dynamics ranging from *pp* to *mp* (mezzo-piano). The vocal parts continue with the lyrics "Of the dead kings of Nor - ro - way, — . . .". The piano part continues with a series of chords and moving lines, with dynamics ranging from *pp* to *mp*. The vocal parts continue with the lyrics "Of the dead . . .". The piano part continues with a series of chords and moving lines, with dynamics ranging from *pp* to *mp*. The vocal parts continue with the lyrics "Of the dead . . .".

CHORUS.  
Soprano.  
Alto.  
Tenor.  
Bass.

There is a wondrous book Of Legends in the old . . . Norse  
There is a wondrous book Of Legends in the old Norse  
There is a wondrous book Of Legends in the old . . . Norse  
There is a wondrous book Of Legends in the old Norse

tongue, Of the dead kings of Nor - ro - way, — . . .  
tongue, Of the dead kings of Nor - ro - way, — . . .  
tongue, Of the dead . . .  
tongue, Of the dead . . .

BASS SOLO.  
*p* *molto espress.*

Legends that once were told or sung,

*espress.*  
Legends that once were

*dim.*  
kings of Nor - ro - way, -

*dim.*  
kings of Nor - ro - way, -

*B*

SOPRANO SOLO.  
*espress.*

Legends that once were told or sung, By wan - d'ring Sa - ga-man or

TENOR SOLO. *cres.* *ten.*  
Legends that once were told or sung, By wan - d'ring Sa - ga-man or

*cres.*  
In ma - ny a smo - ky fire - side nook Of Ice - land, in the an - cient

*dim.*  
told or sung . . In Ice - land, in . . the an - cient day,

gends that once were told or sung In Ice -



Skald, And

Skald, And

day, *cres.* Le - gends that once were told or sung By wand'ring Sa - ga - man; And

Le - gends that once were told or sung By Sa - ga - man or

Le - gends that once were told or sung By wand'ring Sa - ga - man or

land, *cres.* Le - gends that were sung By Sa - ga - man or

Le - gends that once were sung by Sa - ga - man or

*cres.* *f* *dim.* *p*

*C poco allargando.* *cres.* he who looks may find therein The sto - ry that we now be - gin.

*poco allargando.* *cres.* he who looks may find therein The sto - ry that we now be - gin.

*poco allargando.* *cres.* he who looks may find therein The sto - ry that we now . . be - gin.

Skald; . . . Heims - kring - la

Skald; Heims - kring - la . .

Skald; . . . Heims - kring - la

Skald; Heims - kring - la

*C* *pp* *cres. molto.* *f* *Ped.*

is the vo - lume called, The

is the volume called, And he who looks may find therein The

is the vo - lume called, He who looks may find there - in The

is the vo - lume called, He who looks may

*dim.* *pp* *p* *pp* *p*

*Ped.* \* *Ped.* \*

sto - ry that we now be - gin, now be - gin. . . .

sto - ry that we now be - gin, we now be - gin, now be - gin. . . .

sto - ry, the sto - ry that we now be - gin. . . .

find there-in The sto - ry that we now be - gin. . . .

*dim.* *rit.* *pp* *dim.* *rit.*

*Ped.* \* *Ped.* \* *Ped.* \*

8247.

## No. 1. RECITATIVE (BASS).—"SUMMON NOW THE GOD OF THUNDER."

**VOICE.** *Allegro con fuoco.*

**PIANO.** *Allegro con fuoco.*  
*ff* *ten.* *stac.* *ten.*  
 ♩ = 120.

**A SKALD (BASS).**  
*A f.* *a tempo.*

Sum - mon now the God of Thun - der, . . . . .

*Recit.* *ff* *pp a tempo.*

*Lento.* *a tempo.*

Him . . who rives the

*ff* *Recit.* *ff a tempo.*

*B Poco meno mosso.*

hea-vens a - sun - der, . .

*Poco meno mosso.*

*fp*

*mf*

Sing, sing, sing . . . the

*cres.*

*cres.*

words of might . . . y, might . . . y

*cres.*

*ff ad lib. dim. rit. p*

Thor, Chal - lang - ing the world to war. . .

*sf colla parte. p*

*Attacca No. 2*

7  
THE CHALLENGE OF THOR.

No. 2.

CHORUS.—“I AM THE GOD THOR.”

*Moderato.*

SOPRANO. *p.* I am the God Thor, I am the

ALTO. *p.* I am the God Thor, I am the

TENOR. *p.* I am the God Thor, I am the

BASS. *p.* I am the God Thor, I am the

*Moderato. ♩ = 104.*

*pp*

*Secc.*

War God, *cres.* I am the Thun - - - der - er! *f*

War God, *cres.* I am the Thun - - - der - er! *f*

War God, *cres.* I am the Thun - - - der - er! *f*

War God, *cres.* I am the Thun - - - der - er! *f*

*cres.* *f*

*A mf*

Here in my North-land, My fast-ness and fort-ress,

*mf*

Here in my North-land, My fast-ness and fort-ress,

*mf*

Here in my North-land, My fast-ness and fort-ress,

*mf*

Here in my North-land, My fast-ness and fort-ress,

*A* *mf*

*cres. molto.* *ffz*  $\wedge$

Reign I for ev - - - er! . . . .

*cres. molto.* *ffz*  $\wedge$

Reign I for ev - - - er! . . . .

*cres. molto.* *ffz*  $\wedge$

Reign I for ev - - - er! . . . .

*cres. molto.* *ffz*  $\wedge$

Reign I for ev - - - er! . . . .

*cres. molto.* *ffz*

**B** TENOR. *ff* *risoluto.*

Here a-mid ice - bergs Rule I the

**BASS.** *ff* *risoluto.*

Here a-mid ice - bergs Rule . . . I the na - tions,

**B**

*sf* *marcato.*

na - tions, rule . . . I the na - tions, the na - -

Here a - mid .. ice - - bergs.. Rule I the na - -

*sf* *pesante.*

tions; This is.. my ham-mer, Mi -

tions; This is.. my ham-mer, Mi -

**SOPRANO.**

**ALTO.**

Gi - ants and sor - cer-ers Can - not with -

Gi - ants and sor - cer-ers Can - not with -

ol - ner the mighty;

ol - ner the might - y;

stand it!

stand it!

And

And

These are my gaunt - lets, Wherewith I wield it,

These are my gaunt - lets, Wherewith I wield it,

Musical score for "The Hurlers" (No. 10). The score is written for voice and piano. The vocal parts (Soprano, Alto, and Tenor) sing the lyrics: "hurl it and hurl it a - far off!". The piano accompaniment features a prominent triplet figure in the right hand and a steady eighth-note pattern in the left hand. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score includes a repeat sign at the end of the first vocal line.

This is . . my gir - dle, When - ev - er I brace it, Strength is re -  
 This is my . . . gir - dle, When - ev - er I  
 This is my . .

doub - - - led, is re - doub - led, strength, strength is re -  
 brace it, strength, strength is re -  
 gir - dle, When - ev - er I brace it, Strength is re - doub - led, strength, strength is re -  
 This is my . . gir - - - dle, strength, strength is re -



doub-led, When - ev - er I brace it! . . . The

doub-led, When - ev - er I brace it! . . . The

doub-led, When - ev - er I brace it! . . .

doub-led, When - ev - er I brace it! . . .

*dim.*

**E**

light thou be-hold - est Stream through the

light thou be-hold - est Stream through the

**E**

*p alac.*

*8ves.*

hea - vens In flashes of crim -

hea - vens In flashes of crim - son,

of crim

*8ves*

son. Is but my red beard Blown by the night-wind, Af-fright-ing the

Is but my red beard Blown by the night-wind, Af-fright-ing the na -

son, Is but my red beard Blown by the night-wind, Af-fright-ing the

*cres.*

*cres.*

*cres.*

*cres.*

*Ses sempre.*

na - tions !

tions ! The

na - tions ! Jove is my bro - ther,

*con forza.*

*con forza. ff*

Jove is my bro - ther ; Mine eyes are the light - ning ; Jove is my

*ff*

*con forza. ff* > >

The wheels of my char - iot Roll in the

wheels of my char - iot Roll in the thun . . . . .

Jovè is my bro - ther; Mine eyes are the light . . .

bro - ther; Mine eyes are the light - ning; The

Sea.....

*rf*

*Ped.* \* *Ped.* \* *Ped.* \*

*G* *rf* > >

thun . . . . . der; The blows of my

. der, roll in the thun . der; The blows of my

. ning; Blows of my ham - mer

wheels of my char - iot Roll in the thun - der; Blows of my

*G* *rf* > >

ham - mer Ring in the earth - quake!

ham - mer Ring in the earth - quake!

Ring, Ring in the earth - quake!

ham - mer Ring in the earth - quake!

*fff* *allargando.*

*H Molto maestoso.*

Force . . rules the world still, Has ruled it, shall rule it:

Force . . rules the world still, Has ruled it, shall rule it; Meek - ness is

*ff*

Force . . rules the world still, Has ruled it, shall rule it,

Force . . rules the world still, Has ruled it, shall rule it; Meek - ness is

*H Molto maestoso.*

*8ves sempre.*

Meek - ness is weak - ness, Strength is tri - umph - ant, O - ver the

weak - ness, Strength is tri - umph - ant, O - ver the

shall . . rule; Strength is tri - umph - ant, O - ver the whole earth

weak - ness, Strength is tri - umph - ant, O - ver the whole earth

*8ves. 8247.*

whole earth Still is it Thor's . . . . . Day!

whole earth Still is it Thor's . . . . . Day!

Still is it Thor's - Day, Thor's . . . . . Day!

Still is it Thor's - Day, Thor's . . . . . Day!

*poco rit.*

*I pp* *dim.*  
Thou art a God, too, O Ga - li - le - an! . . . . .

*pp* *dim.*  
Thou art a God, too, O Ga - li - le - an! . . . . .

*pp* *dim.*  
Thou art a God, too, O Ga - li - le - an! . . . . .

*pp* *dim.*  
Thou art a God, too, O Ga - li - le - an! . . . . .

*I pp* *pp*  
Thou art a God, too, O Ga - li - le - an! . . . . .

And thus sin - gle-hand - ed Un - to the *cres. poco a poco.*

And thus sin - gle-hand - ed Un - to the *cres. poco a poco.*

And thus sin - gle-hand - ed Un - to the *cres. poco a poco.*

And thus sin - gle-hand - ed Un - to the *cres. poco a poco.*

com - bat, Gaunt . . let or Gos . . pel, . .

com - bat, Gaunt . . let or Gos . . pel, . .

com - bat, Gaunt . . let or Gos . . pel, . .

com - bat, Gaunt . . let or Gos . . pel, . .

Thus sin - gle - hand - ed Un - to the com - bat, Gaunt - let or Gos - pel.

Thus sin - gle - hand - ed Un - to the com - bat, Gaunt - let or Gos - pel,

Thus sin - gle - hand - ed Un - to the com - bat, Gaunt - let or Gos - pel,

Thus sin - gle - hand - ed Un - to the com - bat, Gaunt - let or Gos - pel,

*f pesante.* *Allargando.* *ff* *f* *ff* *f*

*Ped.* \*

Here I de - fy thee! . . . . .

Here I de - fy thee! . . . . .

Here I de - fy thee! . . . . .

Here I de - fy thee! . . . . .

*rit.* *f* *rit.* *f* *rit.* *f* *rit.* *f*

*Ped.* *See bassa.* \*

## KING OLAF'S RETURN.

## No. 8. SOLO (TENOR).—"AND KING OLAF HEARD THE CRY."

**VIOLIN.** *Allegro. Redit.*

**PIANO.** *Allegro.*  $\text{♩} = 112.$  *pp a tempo.*

And King O - laf heard the cry, . . . Saw the red light in the

*allargando.* sky, Laid his hand on his sword, As he leaned up-on the rail-ing, And his *dim. e*

*sf trem. sf pp*

*meno mosso.* ship went sail-ing,  $\text{♩} = 92$  sail-ing,

*meno mosso.* *pp*

*dolce.* sail-ing North-ward, north-ward in-to Dront-heim fiord.

*con Ped.* *dim.*

8247.



[illegible]

**R. 2011.** *ff* **Allegro. 20**

"I ac-cept thy chal - - - lence, Thor!"

*Allegro.*

*sf colla parte.*

*ff*

**E** *Allegro molto.*

*Allegro molto. ♩ = 133.*

To a -

venge . . his . . fa-ther slain, And re - con - quer realm and reign, . .

*p*

*f*

Came . . the youth - ful O - laf home, . .

*p*

*f*

**F**

Thro' the mid - night sail - ing, . . Lis - t'ning . . to the

*p*

*pp*

wild winds wail - - - - ing,

And the dash - - - - ing of the

*f*

foam, . . . . . and the

*poco a poco più tranquillo.*

dashing of the foam.

*G Tranquillo.*

*Tranquillo. ♩ = 112.*

*pp*

To his thoughts the

*p dolce. ten. \* Ped. \**

*f pp*

sa - cred name Of his mo - ther As - trid came, . . . And the

tale . . she oft had told . . Of her flight by se - cret pass - -

es Thro' the mountains and mo - rass - es, To . . . the home of Ha - kon

old.  
a tempo. *dolcissimo.*

*Più mosso.*  
*Quasi parlando.*

Then strange mem - ries crowd - ed back of Queen Gun - hild's wrath . . and

*Più mosso.*

wrack And a hur-ried flight by sea ;

*pp*

*Ped.* \* *Ped.* \*

*stringendo.*

Of grim Vi-kings,

*Più mosso.*

*f* *dim.* *pp*

*Ped.* *mf*

and their rap-ture In the sea-fight, and . . . the cap-ture, And the

life . . . of sla- - ve - ry.

*f* *rit.* *sf*

*a tempo.* ♩ = 112.

Then his . . . cru-is-ing's o'er the seas, . . .

*p*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*p*  
cruis-ings, Westward to the He-brides, And to Scil-ly's rock-y shore; And the

*pp*

*Ped.* \* *Ped.* \*

*cres.* *allargando.*  
her-mit's cav-ern dis-mal, Christ's great name and rites bap-tis-mal, In the

*cres.*

*M Allegro.* *f*  
o-cean's rush and roar. Nor-way nev-er yet had seen

*Allegro. ♩ = 96.*

*colla parte.* *p*

*f* *♩ = 108.*  
One so beau-ti-ful of mien, One so

*ff* *p* *p*

*cres.* *N*  
roy-al in . . . at-tire, so roy-al; Nor-way

*8va*

*cres.* *f* *p*

nev - er yet . . had seen One so . . beau - ti - ful . . of

*O stringendo molto.* mien, When in arms complete-ly fur-nished, Har-ness gold . . in - *cres.*

*f stringendo molto.* *pp agitato.*

. laid . . and burnished, Man - tle like a flame . . of

*cres.*

*cres.* fire, One so roy - al in . . at-tire, . . Man - - tle like a flame, a

*p* *cres. molto.*

*ff* flame . . of fire. *P* *Rit. ad lib.* Thus came

*fff* *f*

*Tempo 1mo.*

O - laf to his own, When up - on the night - wind

*Tempo 1mo. ♩ = 112.*

*pp*

*8ves.*

blown Passed that cry . . a - long the shore; And he an - - -

*allargando.*

*8va.*

*pp*

*allargando.*

*Pod.*

*stringendo. molto.*

*cres.*

*8va.*

swer'd, while the rift - ed Streamers o'er him shook and shift - ed, shook and

*ffz*

*stringendo molto.*

*cres.*

*R* *ff* *d.* *d.* *d.* *Racrit. Lento.* *3* *a tempo.*

shift - ed, "I ac - cept thy chal - - - - - lence,

*8va.*

*presto.* *sf* *colla paria.* *a tempo.*

Thor!"

*8va.*

*ff* *presto.* *sf* *accel.*



## No. 4. REOIT. (BASS).—"TELL HOW OLAF BORE THE CROSS."

*Allegro moderato.*

Sva

PIANO.

♩ = 108.

Piano introduction in 4/4 time, key of B-flat major. The music features a melody in the right hand and a supporting bass line in the left hand. Dynamics include *pp* (pianissimo), *f* (forte), and *dim.* (diminuendo).

A SKALD.

Tell how O - laf

Vocal entry for the Skald in 4/4 time. The melody is in the bass clef. Dynamics include *pp* (pianissimo) and *dim.* (diminuendo).

A *dim.*

bore . . the cross

To the folk at

Piano accompaniment for the first vocal phrase. The music features a melody in the right hand and a supporting bass line in the left hand. Dynamics include *ppp* (pianississimo).

B ♩ = 100.

Ni - da - ros: . . Nor - land, Ice - land, lands and

Vocal entry for the second phrase in 4/4 time. The melody is in the bass clef. Dynamics include *cres.* (crescendo).

*allargando**f*

seas

Win-ning to the God of peace.

♩ = 92

Piano accompaniment for the second phrase. The music features a melody in the right hand and a supporting bass line in the left hand. Dynamics include *colla parte.*, *f* (forte), *a tempo. più lento.*, *dim.* (diminuendo), and *p* (piano).

## THE CONVERSION.

## No. 5. SOLI (TENOR AND BASS) AND CHORUS.—"KING OLAF'S PROWS AT NIDAROS."

*Allegro moderato.*  
SOPRANO. *dolce e legato.*  
King O - laf's prows at Ni - da - ros

ALTO. *dolce e legato.*  
King O - laf's prows at Ni - da - ros

TENOR. *dolce e legato.*  
King O - laf's prows at Ni - da - ros

BASS. *dolce e legato.*  
King O - laf's prows at Ni - da - ros

*Allegro moderato. ♩ = 92.*  
*pp* *sempre molto legato.* *cres.*

*pp* *A*  
Fur - row'd the gold - en shore; His axe - men and . . his

*pp*  
Fur - row'd the gold - en shore; His axe - men and . . his

*pp*  
Fur - row'd the gold - en shore; His axe - men and . . his

*pp*  
Fur - row'd the gold - en shore; His axe - men and . . his

*A*



watch'd the men of Drontheim Ga-ther at break of day.

watch'd the men of Drontheim Ga-ther at break of day.

watch'd the men of Drontheim Ga-ther at break of day.

watch'd the men of Drontheim Ga-ther at break of day.

*C Poco più mosso.*

*pp* Clad in mail they came, . . and . . sword - ed,

*C Poco più mosso. ♩ = 92.*

*pp quasi alla marcia.*

*pp* Clad in mail they came, . . and . .

*pp* Cors-let and buck-ler ring,

Clad in mail they  
sword ed,  
cors-let and buck-ler ring, cors-let and buck-ler ring,  
cres.

Clad in  
came, and sword ed,  
Cors-let and buck-ler ring,  
cors-let and buck-ler ring, As they  
mail, clad in mail they came, and  
Cors-let and buck-ler ring, As they  
cors-let and buck-ler ring, As they  
through be hind the I-ron-beard.

sword-ed, As they throng be-hind the I-ron-beard, Who  
throng be-hind the I-ron-beard, the I-ron-beard,  
throng be-hind,  
as they throng be-hind the I-ron-beard.

*cres.* leads them, who leads them to the King,  
*cres.* beard, . . . Who leads them to the King, *ff* leads . . . them  
Corslet and buck-ler ring, . . . I-ron-beard, I-ron-beard  
*cres.* beard, . . . I-ron-beard, I-ron-beard

*ff* to the King, leads them to the King, I-ron-beard, I-ron-beard  
leads them to the King, I-ron-beard, I-ron-beard  
leads them to the King, I-ron-beard, I-ron-beard

leads them to the King, .. to the King, .. to . . the

leads them to the King, .. I - ron - beard leads them to . . the

leads them to the King, .. I - ron - beard . . leads

leads them to the King, I - ron - beard leads them to the

King.

King.

them to . . the King, *pp*

King, to the King, ..

The

The

*pp* Cors-let and buck-ler ring. *pp*

Cors-let and buck - ler ring. . . The

*dim.*

ship - men grave of Ice - - land Re - tired . . to give *pp*  
 ship - men grave of Ice - - land Re - tired . . to give *pp*  
 ship - men grave of Ice - - land Re - tired . . to give *pp*  
 ship - men grave of Ice - - land Re - tired . . to give *pp*

them room, Their ring - ed mail . . was rust - ed And *mf*  
 them room, Their ring - ed mail . . was rust - ed And *mf*  
 them room, Their ring - ed mail . . was rust - ed And *mf*  
 them room, Their ring - ed mail . . was rust - ed And *mf*

gray, and gray with salt . . sea - spume. *dim.*  
 gray, and gray with salt . . sea - spume. *dim.*  
 gray, and gray with salt . . sea - spume. *dim.*  
 gray, and gray with salt . . sea - spume. *dim.*

gray, and gray with salt . . sea - spume. *dim.*



*accel. e cres.*

*pp* *cres.* *accel. e cres.*

All halt-ed, all were si-lent, When, shiv'ring thro' the blue, *accel. e cres.*

*pp* *cres.* *accel. e cres.*

All halt-ed, all were si-lent, When, shiv'ring thro' the blue, *accel. e cres.*

*pp* *cres.* *accel. e cres.*

All halt-ed, all were si-lent, When, shiv'ring thro' the blue, King O-laf's bu-gle

*pp* *accel. e cres.*

$F \text{ } \text{♩} = 126$

Smit - ing the walls of As - gard, King O - laf's bu - gle blew. . . .

Smit - ing the walls of As - gard, King O - laf's bu - gle blew. . . .

Smit - ing the walls of As - gard, King O - laf's bu - gle blew. . . .

blew, King O - laf's bu - gle blew.

$F \text{ } \text{♩} = 126$

*f*

*G* *OLAF. RECIT. (TENOR.)*

Be - hold me, my

*Recit.*

*a tempo.* **Recit.**  $\text{♩} = 112.$

people, answer and say, answer and say,

*p a tempo.* **Recit.**  $\text{♩} = 112.$  *a tempo.*

*f*

If the Gods . . . of your fa - thers ye wor - ship to -

*p ma con fuoco.*

day, if the Gods . . . of your fa - thers ye wor - ship to -

*crea.* *f*

day, Or bend ye your wills . . . to the word of your

*espress.* *poco rit.*

King, To the wa - - - ters of Christ . . . and the

*p* *colla parte.*

*dim.* *a tempo.*

cross . . . that I bring, . . . the wa - ters of

*colla parte.* *a tempo.*

Christ and the cross that I bring?

*accl.* *ff*

An - swer and say.

*colla parte.* *a tempo.* *sf* *ten.*

**IRONBEARD. RECIT. (BASS.)**

By my beard call'd of I - ron, O King! shalt thou

*Recit. p* *trem.* *sf*

know, . . . In the name . . of thy peo - ple, I

*sf* *colla parte.* *cres.*

*Allegro.*

an - swer thee, No! . . .

CHORUS. TENOR.

*ff*

No! . .

BASS.

*ff*

No! . .

*Allegro. ♩ = 120.*

*a tempo. sf*

*ff*

*ff*

Shall thy cross . . and thy wa - ters

No! . . No!

No! . . No!

*allargando.*

*p*

purge out the Gods' ban,

Shall thy cross . . and thy wa - ters purge out the

Shall thy cross . . and thy wa - ters purge out the

*a tempo.*

*ff*

*ff*

Who feed on the flesh and the life-blood of man?

Gods' ban, Who

Gods' ban, Who

*allargando.* *a tempo.*

feed on the flesh and the life-blood of man? . . . No! . . .

feed on the flesh and the life-blood of man? . . . No! . . .

No! . . . No! . . .

No! . . . No! . . .

**OLAF. RECIT.**  
*a tempo. f*

Shall Thor and shall O - din be high Gods a - gen?

*a tempo.*

*a tempo. ♩ = 126.*

*trem.*

*sf*

**RECIT.**

Then give to their

*ff*

Yea, yea, Thor and O - din, . .

Yea, yea, Thor and O - din, . .

*ff*

*Recit.*

*p*

*sf*

*ancor più mosso.*

al - tars their guer - don of men!

*ancor più mosso.*

*♩ = 138.*

Yea, . . . give to their

Yea, give to their al -

*sf*

*ff*

*L'istesso tempo.*

al - tars their guer - - don of men !

- - tars their guer - - - don of men !

*L'istesso tempo.*

*cres.*

But shall blood of base los - els and

*cres.* *cres.*

fel - ons . . . re - store The glow to the

*f*

al - tars of O - - din and Thor? . . .

*p subito.* *ff* L.H.

*con entusiasmo mf* *L*

Nay a sa - - crifice rich to their shrine will I

CHORUS. TENOR.

BASS.

*A*

*A*

*L*

*mf* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

yield, . . . My fair - - est in bow - er and best un - der

sa - cri - fice rich,

sa - cri - fice rich,

*8va*

*Ped. sempre.*

*cres.* *mf*

shield, My might - - i - est dies there by sun and by

*fp* *>*

The best under shield, His might - i - est

*fp* *>*

The best under shield, His might - i - est

*8va*

*mf*



moon, I - ron - beard, and... my

dies there! I - ron - beard! . . .

dies there! I - ron - beard! . . .

*cres.* fair - est, his daugh - ter, Gu - drun! . . . . .

*cres.* I - ron-beard, and the fair - est, the fair - est, his daugh - ter, Gu - . .

*cres.* I - ron-beard, and the fair - est, the fair - est, his daugh - ter, Gu - . .

**M** *Più mosso.* **IRONBEARD.** *f* . . . . .

Not the fair or the might - y,

- drun!

- drun!

*Più mosso.*  $\text{♩} = 152$

**M** *f* . . . . .

Gu - drun . . . or her sire. Shall

pass by thy man - date, O King, thro' the fire.

*Allargando.* *rit. sostenuto.* *ten.* *a tempo.* ♩ = 133.

See a - bove in the

*cres. molto.* *fff* *p* *cres.*

sun - gleams the image of gold, Of

*f* *ff*

Thor . . with the bat - tle-maul gripp'd . . in his hold.

*stringendo.* *p subito.*

CHORUS.  
TENORS.

## BASSES.

Thor . . with the bat - tle-maul gripp'd in his hold.

Thor . . with the bat - tle-maul gripp'd in his hold.

IRONBEARD. *allargando.* *pesante.*

If he seeks for a he - ro, his

Sua

*a tempo. ffx**fp**allargando.*

## RECIT.

*a tempo.*

heat thou shalt do, Call the best of . . thine axe-men, and of - fer there -

*colla parte.**Recit.**sf**sf**sf**sf**a tempo.**P*  $\text{♩} = 138.$ 

OLAF.

*cres.*

O heark - en, my peo - ple, be -

*P*  $\text{♩} = 138.$

*cres.*

- hold me once . . . more, And may Christ lift . . . my

*cres. molto.*

*ff*

*Q Allegro con fuoco, doppio movimento.*

axe, . . 'gainst the ham-mer . . . of Thor!

CHORUS.

*p*

As

*p*

As leap the lights of

*Q Allegro con fuoco, doppio movimento. ♩ = 138.*

*p*

*cres.*

A-thwart the north - ern sky, A .

*cres.*

As leap the lights of win - ter, A .

*cres.*

leap the lights of win - ter,

win - ter,

*cres.*

*sf*

*sf*

*sf*

- gainst the gold - en im - age Flash'd O - laf's axe on high; . . As  
 - gainst the gold - en im - age Flash'd O - laf's axe on high; . .  
 Flash'd, . . flash'd O - laf's axe on  
 Flash'd O - laf's axe on  
 falls, as falls a berg in spring-time, Far  
 As falls, as falls a berg in spring time,  
 high; as falls a berg in spring-time, Far  
 high; As falls, As falls a berg in spring-time,  
 Ped. *sf* \* Ped. *p* \* Ped. *sf* \* Ped. *p* \*  
 shi - ver'd . . on the floe,  
 Shi - ver'd . . on the floe, The  
 shi - ver'd . . on the floe,  
 Shi - ver'd . . on the floe, The  
*ff* *strepitoso*.  
 Ped.

8247.

The gold en, gold en shards of god-head

gold en, gold en shards of god-head

The gold en, gold en shards of god-head

gold en, gold en shards of god-head

Crash'd on the ground be - low,

Crash'd on the ground be - low,

Crash'd on the ground be - low, Fierce

The musical score is written for a vocal soloist and piano. The key signature is B-flat major (two flats) and the time signature is 4/4. The score is divided into two systems. The first system contains the vocal melody and piano accompaniment. The vocal part begins with a rest, followed by the lyrics "Fierce I - ron-beard sprang". The piano part provides a rhythmic accompaniment. The second system continues the vocal melody with the lyrics "Fierce I - ron-beard sprang for - ward,". The piano part continues with a more complex accompaniment, featuring sixteenth and thirty-second notes. The score concludes with a final vocal note and a piano accompaniment ending.

**Vocal Part:**

*R* *cres.*  
Fierce I - ron-beard sprang  
*cres.*  
Fierce  
*p* *cres.*  
Fierce I - ron-beard sprang for - ward,  
I - ron-beard sprang for - ward,  
*R*

**Piano Part:**

*p* *cres.*

for - ward, A house - carle . . drew his bow, . . .

I - ron-beard sprang for - ward, And

A house - carle . . drew his bow, . . . And

O'er the shat-ter'd im-age, o'er the shat-ter'd im-age Its

o'er the shat-ter'd im-age, o'er the shat-ter'd im-age Its

O'er the shat-ter'd im-age, o'er the shat-ter'd im-age Its

o'er the shat-ter'd im-age, o'er the shat-ter'd im-age Its

cham - pi - on lay low. . .

cham - pi - on lay low. . .

cham - pi - on lay low. . .

cham - pi - on lay low. . .

*ffz* *dim.*

*poco allargando.*

*p* *dim.* *p molto espressa.*

**IRONBEARD.**  
*Moderato.*

*p* *cres.*

All - Fa - ther, . . . I come! true to

*Moderato. ♩ = ♩ of preceding movement.*

*pp cres. molto.*

*p* *Lento.*

hon - our and troth, . . . To the faith of my fa - thers, and

*Lento. ♩ = ♩ of preceding movement.*

*dim.* *pp*

*pp* *molto cantabile.* *mf*

O - din the Goth. Oh, wide should the doors . . . of Val -

*sf p* *p molto espressa.* *Ped.*

*dim.* *f* *mf* *fp*

- hal - la un - roll, . . . For a he - ro, a he - ro who gives,



*p* gives . . for it bo - dy and soul, *pp* King O - laf, the

Norseman! *rit.* per - chance it may be, That thy Peace - God shall rule . .

*ad lib.* *rit.* . . . o'er the Nor - land - er free ; *Tempo lmo.* But with axe in his

*rit. e dim.* hand, . . with sword up - on thigh, . . . *animato.* And his face . . . to his

*f* slay - er doth I - ron - beard *rit.* die ! *a tempo.*

*dim. p dim. pp poco rit.*  
*Ped.*

*V L'istesso tempo.*

Then o'er the blood-stain'd Horgstone, The cross of Christ was

Then o'er the blood-stain'd Horgstone, The cross of Christ was

*V ♩ = 92.*

*dim.*

\* *con Ped.*

seen,

*poco rit. dim.*

seen, The ho - ly priests were pray - ing, The sing - ers sang be -

*pp poco rit. dim.*

The ho - ly priests were pray - ing, The sing - ers sang be -

*pp poco rit. dim.*

The sing - ers sang be -

*poco rit.*

- tween. King O-laf's axe was low-er'd, . . .

- tween. King O-laf's axe was low-er'd, . . .

- tween. King O-laf's axe was low-er'd, . . .

W *Lento.*

*pp*

*Ped.*

*Segue arpeggiando.*

As swung . . . the gold-en cen-

His bright blue eyes were dim, . . . As swelled . . . the

His bright blue eyes were dim, . . . As swelled . . . the

His bright blue eyes were dim, . . . As swelled . . . the

*pp*

*f*

*Sev. Bassa.*

*Ped.*

*\**

*Ped.*

ser, As swelled the so-lemn hymn. . . .

so - - - lemn hymn. *pp* They mar-vell'd as they

so - - - lemn hymn. The men of Drontheim trembled, They mar-vell'd as they

so - - - lemn hymn. The men of Drontheim trembled, They mar - vell'd,

*pp*

The pow'r, the pow'r of Christ was felt,  
 knelt, Their help-less God was bro-ken, The pow'r, the pow'r of Christ was  
 knelt, Their help-less God was bro-ken, The pow'r, the pow'r of Christ was  
 marvell'd as they knelt, The pow'r of Christ was  
 O bro-thers of  
 the pow'r of Christ was felt.  
 felt, the pow'r of Christ was felt.  
 felt, the pow'r of Christ was felt.  
 felt, the pow'r of Christ was felt.  
 Ice-land! be-hold . . . them, they kneel, Of my Lord and his con-quest  
 dolcissimo.

come be you the seal, Pass . . the Gods of the Goth

*cres.*

*pp*

- land; your serf-dom shall cease; For the sac-ri-fice bloody, I of-fer you

*cres.*

peace, The peace . . . of the Chris-tian: oh

*p* *cres.* *dim.*

*cres. e allargando.* *ff* *Y a tempo.*

join . . in the prayer . . That swells . . to the Lord of the earth and the air.

CHORUS.

Re - ceive us,

Re - ceive us,

Re - ceive us,

Re - ceive us,

*p* *cres. e allargando.* *colla parte.* *Y a tempo.*  $\text{♩} = 60.$

*Ped.*

King; we kneel to . . Him . . Who fell'd by thee the . .

King; we kneel to . . Him . . Who fell'd by thee the . .

King; we kneel to . . Him . . Who fell'd by thee the . .

King; we kneel to . . Him . . Who fell'd by thee the . .

*Ped.* \*

War - God grim; . . Wa - ter bring our brows to lave, And on our

War - God grim; . . Wa - ter bring our brows to lave, .. And on our

War - God grim; . . Wa - ter bring our brows to lave, .. And on our

War - God grim; . . Wa - ter bring our brows to lave, .. And on our

*Ped.* \* *Ped.* \* *dim.*

*OLAP.* *Z* *espress.*

Lord, re - ceive them! King . . di -

*dim.*

shields the cross en - grave.

*dim.*

shields the cross en - grave.

*dim.* *legato.* *pp*

shields the cross en - grave. Blood and bat - tle, let them, let them

*dim.*

shields the cross en - grave.

*p dim.* *pp*

- vine, Lord, re - ceive them! King di - vine,

*legato.* *pp*

Knit us to the God of . . peace,

*legato.* *pp*

Knit us to the God . . .

*cease, legato.* *pp*

blood and bat - tle,

*pp*

Knit us to the God of . . peace; Blood and

*Ped.*

King di - vine, Breathe a bless - ing, breathe . . a bless .

*pp* knit us to the God, . . . . knit us *cres.*

of peace, knit us *cres.*

let them cease, Knit us to the God, *cres.*

bat - tle, let them cease, Knit us to . . . .

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*rit.* AA Come 1ma. *f*

ing; they . . . are Thine. . . . .

*rit.* to the God, . . the God of peace, . . . . of peace, . . . .

*rit.* to the God of peace, . . . . of peace, . . . .

*rit.* to the God, . . the God of peace.

*rit.* . . the God of peace, . . . . of peace, . . . .

Come 1ma. ♩ = 92.

AA

*rit.*

\* \*



*cres. molto*  
 Wa - ter bring . . our brows, . . our brows to  
*f. cres. molto.*  
 On our shields the cross, the cross . . en-grave,  
 Blood and bat-tle, let them cease, . . Knit us to the God of  
*Allargando al fine.*  
*cres. molto.*  
 Ped.  
*cres.*  
 Blood . . and bat-tle, let . . them cease, let them cease, . . Knit  
 Knit  
 lave, . . Blood and bat-tle, let . . them cease, let them cease, . . Knit . .  
 Knit  
 Blood and bat-tle, let them cease, . . let . . them cease, let them cease, . . Knit . .  
 Knit  
 peace, Blood and bat-tle, let them cease, . . let them cease, . . Knit  
 8va  
*dim. e rit.*  
 us to the God, the God of peace.  
*dim. e rit.*  
 us to the God, the God of peace.  
*dim. e rit.*  
 us to the God, the God of peace.  
*dim. e rit.*  
 us to the God, the God of peace.  
*dim. e rit.*  
 8vi  
*cres. f. sf*  
 8va Bassa. 8247.

## No. 6. RECIT. (BASS).—"NOW THE CHILD OF IRONBEARD DEAD."

**VOICE.** *Andantino.*

**PIANO.** *Andantino.*  
♩ = 60.  
*p espressa.* *dim.*

**A SKALD. RECIT. ad lib.** *a tempo.*

Now the child of I-ron-beard dead, Fair Gu - drun . . doth O - laf

*a tempo.* ♩ = 69.

*pp*

*mf.* *molto espressa.*

wed, Hop - ing thus his wer-gild pay - ing, To redeem him from the

*f* *sonore* *dim.*

*rit.* *pp*

alay - ing.

*a tempo.* ♩ = 60.

*pp* *dim.* *dim.*

Attaaca No. 7

## GUDRUN.

## No. 7. SOLI (SOPRANO AND TENOR) AND CHORUS.—“ON KING OLAF'S BRIDAL NIGHT.

*Adagio.* ♩ = 58.

The piano introduction consists of two systems of music. The first system features a treble and bass staff with a 9/8 time signature. The treble staff has a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines. Dynamics include *pp* (pianissimo) and *sempre pp* (always pianissimo). Pedal markings (*Ped.*) are present. The second system continues the texture, with a section marked *A* and *dim.* (diminuendo). The piece concludes with a *poco rit.* (slightly ritardando) marking.

*SOPRANO SOLO. tranquillo.*

On King O - laf's .. bri - dal night . . .

The soprano solo section begins with the vocal line on a treble staff. The piano accompaniment continues on the grand staff. The tempo is marked *triquillo*. Dynamics include *pp*. Pedal markings (*Ped.*) are used throughout the section.

*B*

Shines the moon with ten - der light, . . . And a - cross .. the cham - ber

Section B continues the vocal and piano accompaniment. The piano part features a more active bass line. The tempo is *poco rit.* (slightly ritardando).

*C pp*

streams, . . . Its tide . . . of . . . dreams, its

Section C begins with a change in tempo and dynamics. The vocal line is marked *pp* (pianissimo). The piano accompaniment features a 3/4 time signature and a more rhythmic texture. Dynamics include *ppp* (pianississimo) and *express.* (espressivo).

*Più mosso.*

tide of.. dreams. . . At the fa - tal midnight

*Più mosso. ♩ = 84.*

*sfp*

*con 8vi.*

*rit.* *Tempo 1mo. dim.*

hour, When all e - vil things have pow - er, In the

*Tempo 1mo. ♩ = 58.*

*cres.* *rit. e dim.* *pp*

*Ped.* \*

*dim.* *ad lib.* *D* *poco più mosso.*

glim - mer of the moon Stands . . Gu - drun. Close . . against her

*colla parte.* *pp* *poco più mosso.*

*Ped.* \*

heav - ing breast, Something in her hand is pressed; . . Like an

*fp* *pp*

i - ci - cle, its sheen Is cold . . . and keen. On the

*f* *pp*

acc. *cres.* *f* *pp*

cairn are fixed her eyes Where her mur - der'd fa - - - ther

*accel.* *cres.* *f* *cres.* *Ped.* \*

*a tempo. lento.* *p*

lies, . . . And a voice . . . re - mote and

*a tempo. lento.*

*rit.* *pp*

drear She seems . . . to hear.

*pp* *rit.* *a tempo. ♩ = 58.*

CHORUS. ♩ = 58.

SOPRANO.

64

ALTO.

TENOR.

BASS. *pp*

*fp* Cold, *p* cold! *fp*

Cold... the dag-ger's kiss;

What a bri-dal night is this!... Cold will be the dag-ger's kiss; . . .

*pp* ♩ = 58.

*pp*

*sf 2*

*pp* La - den with the chill of death, Is its breath. *ppp* *G*

*pp* La - den with the chill of death Is its breath. *ppp* *2*

*pp* La - den with the chill of death Is its breath. *ppp* *2*

*pp* La - den with the chill of death Is its breath. *ppp* *2*

*pp* *stringendo.* *G*

*pp* *sonore.*

*p* Like the drift - ing snow she sweeps . . . To the

*p* Like the drift - ing snow she sweeps . . . To the

*pp a tempo.*

69

*pp* couch where O-laf sleeps;

*pp* couch where O-laf sleeps;

*ppp* sleeps;

*ppp* sleeps;

*ppp* sleeps;

*ppp* sleeps;

*dim.*

accel. *Fea-ry.* *Allegro.*  
 Sud-den-ly he wakes and stirs, His eyes meet  
 accel. *f* Sud-den-ly he wakes and stirs, His eyes meet  
 accel. *f* Sud-den-ly he wakes and stirs, His eyes meet  
 accel. *f* Sud-den-ly he wakes and stirs, His eyes meet  
 Sud-den-ly he wakes and stirs, His eyes meet  
*Allegro.*  
*Sua.*  
 accel. *f* *cres.* *ff* *pp*

**I Allegro.**

hera.

**SOLO. OLAF.**  
*Quasi in tempo.* *crea.*

hera.

What is that, . . what is that, . . that Gleams so bright, so bright above thy head ;

hera.

**I Allegro.**

*p* *Quasi in tempo.*

*Più lento*

*cres. e accel.*

*Più lento.*

*cres. e accel.*

'Tis

Wherefore standest thou so white In pale . . . moon-light ? . . .

*Allegro.*

*Allegro. ♩ = 120.*

the bod-kin that I wear When . . . at night, when at

*Agitato.*

night I bind my hair ; It woke me

*ff* *3* *dim.*

*K*

*cres.*

fall . . . ing, it woke . . . me

*p agitato.* *cres.*



fall - ing on the floor; . . 'Tis no - - - thing

more;  
OLAF. *f* Ah! For-ests have ears, and fields have eyes;

'Tis . . the bod - kin, 'tis no - thing more; It woke me . . fall - ing  
Of - ten treach - er - y lurk - ing lies Un - der - neath the . . fair - est

on . . the floor, it woke me . . fall - ing on the  
hair! Gu - drun, . . be - ware, Gu -

floor ; . . 'Tis no - thing more, 'tis  
 - drun, . . Gu - drun, be - ware! Of - ten treach - er - y

*M stringendo e cres.*  
*stringendo e cres.*  
*f mf sf p stringendo.*

no - thing more, 'tis no - thing more,  
 lurk - ing lies Un - der - neath the fair - - est hair! Gu -

*sf sf p sf p*

'tis no - thing more! . . . . .  
 - drun, be - ware! . . . . .

*sf ff sf sf*

*N*  $\text{♩} = 69.$

*pp* *rit.* *cres. molto.*

*sf* *con Ped.*

*Allegro molto.*  $\text{♩} = 108.$

*f*

Ere the ear-li-est peep of morn

Ere the ear-li-est peep of morn

Ere the ear-li-est peep of morn

Ere the ear-li-est peep of morn

*ff* *dim.*

*O a tempo. più lento.*

*dim.* *rit.*

Blew King O - laf's bu - gle - horn;

*dim.* *rit.*

Blew King O - laf's bu - gle - horn;  $\text{♩} = 58.$

*rit.* *p a tempo. più lento.* *dim.*

And for ev - er sun - dered ride      Bridegroom and  
 And for ev - er sun - dered ride      Bridegroom and  
 Bridegroom and  
 Bridegroom and

*ppp rit.*

*ppp rit.*

*ppp rit.*

*ppp rit.*

*pp* *rit.*

*f*

bride!...

bride!...

bride!...

bride!...

*P*

*P*

*f* *pp*

*Ped.*

*dim.* *f*

*Ped.* *\**

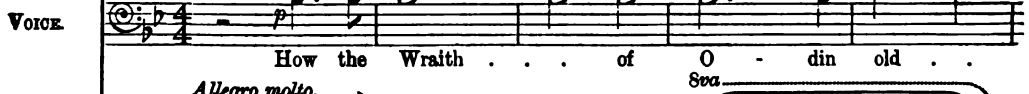
## No. 8.

## RECIT. (BASS).—"HOW THE WRAITH OF ODIN OLD."

*Allegro molto.*

A SKALD.

VOICE



## THE WRAITH OF ODIN.

## No. 9. CHORUS (BALLAD).—"THE GUESTS WERE LOUD."

*Allegro.* ♩ = 126.

*f marcato.*  
*con Ped.*

*sf pp tr*

**TENOR.**  
**BASS.**

The guests were loud, the ale was strong, . King O - laf  
The guests were loud, the ale was strong, . King O - laf

*f* *ff* *fz*

**SOPRANO.**  
**ALTO.**

*cres.*  
*cres.*

The hoar - y Skalds to - ge - ther sang; O'er -  
The hoar - y Skalds . . to - ge - ther sang; O'er  
feast-ed late and long; . . .  
feast-ed late and long; . . .

*mf* *cres.*

head the smok - y raft - ers rang.

head . . the smok - y raft - ers rang. . .

*mf* *ma marcato*.

(Dead rides Sir Mor - ten of

*cres.* *ff* *p*

Fo - gel - sang.) . .

*ma marcato*.

(Dead rides Sir Mor - ten of Fo - gel - sang.) . .

*pp*

**B**

The door swung wide,

The door swung wide,

*sf* *p* *sf* *pp*

*con Ped.*

A blast . . .  
 wide;  
 With creak and din;  
 of cold . . . night air came  
 blast of cold air,  
 A blast . . . came in, And  
 And  
 in,  
 on the thresh - old shi - v'ring stood A one -  
 on the thresh - old shi - v'ring stood A one -  
 on the thresh - old shi - v'ring stood A one -

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eyed guest, with cloak and hood.

eyed guest, with cloak and hood.

(Dead rides Sir Mor - ten of

eyed guest, with cloak and hood.

*sfp* *pp*

Fo-gel-sang.)

*sf* *tr* *ff*

The King exclaimed, "O gray-beard pale! . . . Come warm thee with this cup of

The King exclaimed, "O gray-beard pale! . . . Warm thee with this cup of

The King exclaimed, "O gray-beard pale! . . . Come warm thee with this cup of

The King exclaimed, "O gray-beard pale! . . . Warm thee with this cup of

*ffz*

ale." The

ale." The

ale." The foam - - ing draught the old man quaffed,

ale."

*Sva*

*Ped.*

nois - y guests looked on and laughed.

nois - y guests looked on .. and laughed.

(Dead rides Sir Mor - ten of

*Sva*

*ff* *sf*

*dim.*

Fo - gel - sang.) ..

*ma marcato.* *dim.*

(Dead rides Sir Mor - ten of Fo - gel - sang.)

*Sva* *dim.*

**F**

Then spake the King: . . . "Be not a - fraid; . . . Sit here by

**F**

*pp*

The guest . . . o - beyed, . . . And, seat - ed at the ta - ble,

me."

**G**

told.. Tales,

*p* *cres.*

Tales . . . of the sea, and Sa - gas

**G**

*cres.*

*Ped.*

The musical score is written for a voice and piano. It consists of three systems of staves. The first system has a vocal staff with lyrics 'Then spake the King: . . . "Be not a - fraid; . . . Sit here by' and a piano accompaniment starting with a fortissimo (pp) dynamic. The second system continues the vocal line with 'The guest . . . o - beyed, . . . And, seat - ed at the ta - ble, me."' and the piano accompaniment. The third system begins with a key signature change to G major, indicated by a 'G' and a sharp sign on the F line. The vocal line continues with 'told.. Tales,' and 'Tales . . . of the sea, and Sa - gas'. The piano accompaniment includes a crescendo (cres.) marking and a pedal point (Ped.) at the end.

He spake of he  
old. He spake of he  
He spake of he  
He spake of he

roes, he spake of he - roes... and their deeds, Of lands and ci - ties..  
- roes, he spake of he - roes... and their deeds, Of lands and ci - ties..  
- roes, he spake of he - roes... and their deeds, Of lands and ci - ties..  
- roes, he spake of he - roes... and their deeds, Of lands and ci - ties..

he had seen, . . . .  
he had seen, And storm - y gulfs . . . that  
he had seen, . . . .  
he had seen, And storm - y gulfs . . . that

*fz* *Allargando.* *Ped.*

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**I**  $\text{♩} = 104$   
*ff* *molto sostenuto*.

Then from his lips in mu - sic rolled The Ha  
 tossed between. Then from his lips in mu sic rolled, ..

*ff* *molto sostenuto*.

Then from his lips in mu - sic rolled The Ha -  
 tossed between. Then from his lips in mu - sic rolled ..

$\text{♩} = 104$   
**I**  
*ff* *molto grandioso*.

*rf* *rf*

va - mal of O - din old, . . . . . With sounds . . . mys  
 . . . in mu - sic rolled The Ha - va -  
 va - mal of O - din old, The Ha - va -  
 1st Bass.

2nd Bass. The Ha - va - mal of O - din old, . . . . .  
 . . . . . The Ha - va - mal of O - din

*sf* *sf*

te - ri - ous as the roar . . . Of bil - lows on a dis - tant

mal, . . . With sounds mys - te - rious as the roar Of bil - lows on a dis - tant

mal, . . . With sounds . . . Of bil - lows on a dis - tant

. . . With sounds mys - te - rious as the roar Of bil - lows.

old, With sounds . . . mys - te - rious.

shore,

shore, Sounds . . . mys - te . . .

shore, Sounds . . . mys - te . . .

1st & 2nd Bass.

(Dead rides Sir Mor - ten of Fo - gel - sang, . . . Dead rides Sir Mor - ten of Fo - gel - sang.)

K 8va a tempo. = 120.

fff

Ped.

*molto cres.* *ff* *L*

mys - te - ri - ous, ri - ous, With

*pp* *molto cres.* *ff*

ri - ous, mys - te - ri - ous

*pp* *molto cres.* *ff*

ri - ous, mys - te - ri - ous, With

*molto cres.* *ff*

*dim.*

Of bil - lows on a dis - tant *dim.*

sounds mys - te - ri - ous as the roar . . . Of bil - lows *dim.*

Of bil - lows on a dis - tant

sounds mys - te - ri - ous as the roar . . . Of bil - lows

*dim.*

*Ped.* \*

shore.

on a dis - tant shore.

shore.

on a dis - tant shore.

*dim.*

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M

Then slept the King,

Then slept the King,

Then slept the King, then

Sea

pp

dim.

dim.

ppp

slept the King,

ppp

cres. molto.

f

tr

The musical score is written for a vocal ensemble and piano. The vocal parts (Soprano, Alto, Tenor, Bass) enter with the lyrics 'Then slept the King, then'. The piano accompaniment features a prominent melody in the right hand, marked with 'pp' and 'dim.'. The piano part includes various musical notations such as triplets, trills, and dynamic markings like 'cres. molto.' and 'f'. The score is divided into systems, with the vocal parts and piano accompaniment clearly distinguished.



*N Tempo lmo.*

and when he woke The guest was gone, the morn - ing

and when he woke The guest was gone, the morn - ing

and when he woke The guest was gone, the morn - ing

and when he woke The guest was gone, the morn - ing

*N Tempo lmo.*

broke. They found the

broke. They found the

broke. They found the

broke. They found the

pp They found the

*dim.*

doors se - cure - ly barr'd, They found the

*dim.*

doors se - cure - ly barr'd, They found the

*dim.*

doors se - cure - ly barr'd, They found the

*dim.*

doors se - cure - ly barr'd, They found the

*p*

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*dim.*

watch-dog in the yard, . . . . . *pp* There was no

watch-dog in the yard, *dim.* *pp* There was no

watch-dog in the yard, *dim.* *pp* There was no

watch-dog in the yard, *dim.* *pp* There was no

*P*

foot-print in the grass, . . . . . *ppp* And

foot-print in the grass, . . . . . *ppp* And

foot-print in the grass, . . . . . *ppp* And

foot-print in the grass, . . . . . *P*

*dim.* *molto cres.*

none, . . . . . and none . . . . . had seen the strang-er

*ppp* *dim.* *molto cres.*

And none . . . . . had seen the strang-er

*dim.* *molto cres.*

none, . . . . . and none . . . . . had seen the strang-er

*ppp* *dim.* *molto cres.*

And none . . . . . had seen the strang-er

*ppp* *dim.* *molto cres.*

*pass.* *pass.* *pass.* *f* *cres.* *pass.* (Dead rides Sir Mor - ten of Fo - gel - sang.) *f* *cres. molto.* *f* *dim.* King O - laf crossed him - self and *dim.* King O - laf crossed him - self and *dim.* King O - laf crossed him - self and *dim.* King O - laf crossed him - self and *f* *molto cres.* *f* *p* *R* said: "I know that said: "I know that said: "I know that said: "I know that *p* *molto cres.* *f* *p* *R*

O - din the Great . . . is dead; . . . Sure  
 O - din the Great . . . is dead; . . . Sure  
 O - din the Great . . . is dead; . . . Sure  
 O - din the Great . . . is dead; . . . Sure

is the tri - umph of our . . . Faith,  
 is the tri - umph of our Faith,  
 is the tri - umph of our Faith,  
 is the tri - umph of our Faith,

The one - eyed strang - er was . . . his . . . wraith,  
 The one - eyed strang - er was . . . his . . . wraith,  
 The one - eyed strang - er was . . . his . . . wraith,  
 The one - eyed strang - er was . . . his . . . wraith

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his wraith." *ff*

his wraith." *ff*

his wraith." *ff*

his wraith." *ff*

his wraith." *ff*

*ff* *cres. e string.*

(Dead rides Sir Mor - ten of Fo-gel-sang.) *fff*

(Dead rides Sir Mor - ten of Fo-gel-sang, . . . dead rides Sir Mor - ten of *fff*

(Dead rides Sir Mor - ten of Fo-gel-sang, . . . dead rides Sir Mor - ten of *fff*

(Dead rides Sir Mor - ten of Fo-gel-sang, . . . dead rides Sir Mor - ten of *fff*

*fff* *dim.* *p*

*fz* *Ped.*

Fo-gel-sang.)

Fo-gel-sang.)

Fo-gel-sang.)

*cres. molto.* *ffz* *pp* *f.* *pp*

## No. 10

## RECIT.—“SISTERS, SING YE NOW THE SONG.”

*Allegro.*

PIANO.  
♩ = 88.

*f dolce.*

*dim.*

*con Ped.*

A SKALD. *ad lib.* *a tempo.*

Sis-ters, sing ye now the song

*rit.* *pp colla parte.* *a tempo.*

How since O-laf came . . a woo-ing,

A *mf cres.* *f*

Si-grid wrought for his un-

*cres.* *f* *sf*

*Ped.* \*

*rit.*

- do-ing; Of the in-sult and the wrong. . .

*fz* *dim.* *rit.*

8247. *Attacca No. 11*

## SIGRID.

No. 11. SOLI (SOPRANO AND TENOR) AND CHORUS.—“SIGRID SITS IN HER HIGH ABODE.”

*Allegro.* ♩ = 88.

The piano introduction consists of two systems of grand staff notation. The first system features a treble clef with a key signature of two sharps (F# and C#) and a 9/8 time signature. The music is marked *pp* (pianissimo) and includes a *con Ped.* (con pedal) instruction. The second system continues the piece with dynamic markings of *fp* (fortissimo), *p* (piano), *pp* (pianissimo), and *fp* (fortissimo), ending with a *Ped. \** (pedal) instruction.

CHORUS (MAIDENS).  
1st SOPRANO.

2nd SOPRANO.

CONTRALTO.

Si - - - grid

The piano accompaniment for the chorus is shown in a grand staff. It begins with a *mf* (mezzo-forte) dynamic and includes a *pp* (pianissimo) section. The music is in the same key signature and time signature as the introduction.

The vocal parts for the chorus are arranged in four staves. The lyrics are: "Si - grid sits in her high a - bode, . . . The haught-y Queen of sits in her high a - bode, The haught - - y Queen of Svi (- thi - Si - grid sits in her high a - bode, . . . The haught - y Queen of Svi - thi -". The music is marked with *mf* (mezzo-forte) and includes a repeat sign at the end.

*f* *dim.*

Svi - thi - od, To the west . . looks she, . . . and to the west looks

- od, And to . . the west looks she, . . . and to the west . . looks

- od, And to the west, . . the west looks she, . . to the west, . . the west looks

*fp* *fp*

*p* *B*

she, . . . whose suit . . is told By . . the

she, . . . For Norroway's king, . . for the king,

she, . . . For Norroway's king, . . . for the king, whose

*p dolce.* *espress.* *pp*

ring, by the ring Which lies up-on her knee . .

Which lies up-on her knee.

suit is told By the ring from La - de's tem - - ple old, Which . .

*dim.* *pp*



dim.  
lies up-on her knee.

*mf*  
*Ped.* \*

*C*  
*f* La - dy, la - - dy, lan - ces gleam . . . On the fur-ther side of the bor - der  
*p*  
La - dy, la - - dy, lan - ces gleam . . . On the fur-ther side of the bor - der  
*p*  
La - dy, la - - dy, lan - ces gleam . . . On the fur-ther side of the bor - der

*C*  
*sf* *sf* *sf* *p*

stream ; The hor - ses ford the flood, . . . They cross the meadow and pass the  
stream ; The hor - ses ford the flood, . . . They cross the meadow and pass the  
stream ; The hor - ses ford the flood, . . . They cross the meadow and pass the

*mf* *f* *sf* *sf* *sf* *p*

**D**

wood.

wood.

*cres.* You may

*p* You may hear the i-ron hoof-stroke beat . . . On the ring-ing stones of the vil-lage

*cres.*

**D** *sonore.*

*f*

hear the i - ron hoof - - stroke beat ;

street ; You may hear the i - ron hoof-stroke beat, the i - ron hoof ;

*f*

**E**

*ff* Rank on rank . . . come spear-men tall, . . . But the crest of O - laf is o - ver them

*ff* Rank on rank . . . come spear-men tall, . . . But the crest of O - laf is o - ver them

*p* Rank on rank . . . come spear-men tall, . . . But the crest of O - laf is o - ver them

**E'**

*f* *sf* *sf* *sf* *p*

*pp* **F**  
 all, but the crest . . of . . O - laf is . . o - ver them  
 all, but the crest . . of O - laf is o - ver them  
 all, but the crest . . of O - laf is o - ver them  
**F**  
*pp* *p*

*p*  
 all. . . And the peace-strings bind his sword; . .  
 all. And the peace - strings . bind . . his sword; . .  
 all. . . See, he a .  
*p*

The Nor-ro-way king, . . with the gold - en hair. . *dim.*  
 Queen Si - grid greet thy lord.  
 - lights and mounts . . the stair, . . Queen Si - grid greet, . .  
*dim.* *pp*

*dim.*  
*pp*  
greet . . thy lord.  
*dim.*

*G* ♩ = 76. *OLAF.* *mf* *cres.*  
Si - grid, hail! . . Si - grid, hail! . . with  
♩ = 76.  
*pp grazioso mollo.* *cres.*

roy - al hand 'Knit to thee, Nor - roway's king . . and land, And the  
*tr* *tr* *tr* *marcato.*

ring . . of La - de up - on . . thy knee, We will change, change to a  
*cres.* *mf*  
*con Ped.*

SIGRID. *mf*

cross . . for thee . . and me. O - laf, hail! my

hand . . is thine, But the Gods . . of old, . . I will not . . re-sign;

Bow thou to thy cross for woe . . or weal, . . But where I . . have knelt, . . I

still . . must kneel. Queen of Svi - thi - od!

*I OLAF. Più animato.*

heark - en well, The Gods . . are mute, are mute on fiord . . and fell, Nor

*aspress.* *f* *cres. accel.*  
 ev - er shall . . their voice . . a - gain . . Be heard, . . where Christ . . has  
*pp* *f*

*J SGRD.*  
*ff* *Piu animato.*  
 ris - en to reign. I hear them speak ! from pole . . to pole . . The  
*Piu animato* *f*

*stringendo.*  
 Nor - land Gods their thunder roll ! . . For  
 CHORUS. 1st & 2nd SOPRANOS.  
 Their thun - der roll ! . .  
 1st & 2nd CONTRALTOS.  
 Their thun - der roll ! . .  
*stringendo.* *ff*

*K Allegro con fuoco.*  $\text{♩} = 138.$  *3*  
 Nor - land, Nor - land folk . . the  
*Allegro con fuoco.*  
*ffz p ben marcato.*

sword, . . . The rod for slaves who

*tr* *rf* *3* *3*

*sf p*

own . . . the Southland God! . . .

CHORUS.

For Norland folk the sword, The rod for

For Norland folk the sword, The rod for

*f* *ff* *3* *3*

*sf* *ff*

slaves, for slaves . . . who own the South-land

slaves, for slaves . . . who own the South-land

*tr*

OLAF.  
 I will give my body and soul to  
 God.  
 God.  
*ffz stringendo.* *ffz* *dim.*  
*stringendo.* *f*  
 flame! . . . Ere I take to my heart . . . a  
*ffz stringendo.* *p*  
 heathen dame. Thou hast not beau . . . ty,  
*sf* *p* *sf*  
*cres.*  
 thou hast not youth, . . . Shall I buy . . . thy  
*p* *sf* *p*



*f ad lib.* *M*

land . . . at the cost of truth.

*trem. colla parte.* *a tempo.* *ff con fuoco.* *sf*

1st & 2nd SOPRANOS. *f*

1st & 2nd CONTRALTOS. King O - laf ris - - es ;

King O - laf ris - - es ;

*sf* *sf*

*sf* *dim.*

sis - ters, say, Why does he thrust . . the queen a - way, . . .

sis - ters, say, Why does he thrust . . the queen a - way,

*sf* *dim.*

*con fuoco.* *pp*

Why dash his glove on the oak - en floor, . . And turn . . . and

Why dash his glove on the oak - en floor, . . And turn . . . and

*pp*

1st SOPRANO.

stride . . to-wards the door? . . The Gods pro - tect the

2nd SOPRANO.

stride . . to-wards the door? . .

stride . . to-wards the door? . .

*p* *N* *pp*

*cres.*

wronged and weak, The glove . . . . .

*mf*

The glove has struck Queen

*mf*

The glove has struck Queen

*cres.* *sf* *p* *cres.*

has struck Queen Si - grid's cheek, Haste thee, haste, oh haste, King O-laf,

Si - - grid's cheek, Haste thee, haste, oh haste, King O-laf,

Si - grid's cheek, Haste thee, haste, oh haste, King O-laf,

fly, . . . fly!

fly! fly!

dim.

SIGRID. *poco a poco meno mosso.*  
*Quasi Recit.*

Thou art gone! nay, spur not thro' the gate; I am one that can watch and

*poco a poco meno mosso.*

wait, can watch and wait; . . . By

*poco rit.*

dim.

pp

$\text{♩} = 108.$   
*P sostenuto.*

yon . . . der glove . . . on the oak . . . en

*f*

dim.

cres.

*f*

dim.

*p*

cres.

floor; By my fa - - - ther's head and the

*f* *dim.*

*f* *pp* *dim.*

*Ped.* \*

soul of Thor. By . . the hand she

*pp* *mf*

*dim.* *pp* *mf*

*Ped.* \* *Ped.* \*

of - - fered, Si - - grid saith,

*f* *pp* *cres.*

*cres.* *Ped.* \*

By . . the hand she of - fered, Si - - grid yet . .

*f* *con fuoco.* *sf* *sostenuto.* *cres. molto.*

*sf* *pp* *cres.*

rit. *sf* *a tempo.* ♩ = 133.  
 shall . . be O . . la's death ! . . . .  
*f colla parte.* *sf* *sf ff*

*pp* *sf* *tr* *tr* *cres.* *sf* *ff* >  
*Ped.* \*

No. 12. RECIT. (BASS).—"HARK! SHE FLIES FROM WENDLAND FORTH."

*Allegretto.*  
 VOICE  
*Allegretto.* ♩ = 76.  
 PIANO. *pp* *cres.* *f*

*molto stringendo.*  
*sf* *sf* *sf* *sf* *sf* *sf*

**A RECIT. ad lib**

*rit. a tempo.*

Hark! she flies from Wendland forth, Slight - ed Thy - ri to the North . .

*Recit. colla parte. pp a tempo.*

**RECIT. B a tempo.**

There, as O - laf's wed - ded dame Will she

*colla parte. pp a tempo. cres. molto.*

*Ped.* \*

*cres. molto.*

set . . . the North a - flame . .

*ff*

## THYRI.

No. 18.

CHORUS (BALLAD).—"A LITTLE BIRD IN THE AIR."

*Allegro.*  $\text{♩} = 72$

*p*

*dim.*

SOPRANO. A

A lit - tle bird in the air . . . Is sing-ing of Thy-ri the

ALTO.

A lit - tle bird in the air . . . Is sing-ing of Thy-ri the

A

*sonore.*

*dolce.*

fair, . . . The sis - - - - - ter of Svend the Dane; . .

*dolce.*

fair, . . . The sis - - - - - ter of Svend the Dane; . .

And the song of the gar - ru - lous bird . . . In the

And the song of the gar - ru - lous bird . . . In the

*sonore.*

streets of the town is heard, . . . And re - peat ed a -

streets of the town is heard, . . . And re - peat ed a -

*dolce.*

*dolce.*

*f*

B

- gain and a - gain.

- gain and a - gain.

*mf*

*And flee, flee a -*

*Tenor. p*

*BASS.* Hoist up your sails of silk,

B

*p*



Hoist up your sails of silk, . . .  
 way from each o - ther,

And

Hoist up your  
 flee, flee a - way from each o - . . .

*cres.* *f* *molto cres.*

*C* *f* *And* flee, flee a - way . . . from each  
 sails of silk, *And* flee, flee a - way . . . from each  
 Hoist up your sails of silk, *And* flee a - way from each  
 ther, . . . Hoist up your sails of silk, *And* flee a - way from each

*C* *f*

o - ther. D

o - ther.

o - ther...

o - ther...

*sf* *p*

*p* *sostenuto.*

To King Bur - is - laf . . . it is said, . . . Was the

*espress.*

beau - ti - ful Thy - ri wed, . . . . . And a sor -

*f* *p*

*crea.* *pp*

E

And af - - - ter a

*pp*

row-ful bride went she;

week . . . and a day, . . . She has fled a - way and a - way,

*cres.*

*cres.* *fp*

From his town by the storm y

*pp*

The musical score is written for a voice and piano. It consists of four systems of staves. The first system has a vocal staff with a treble clef and a key signature of one sharp (F#), and a piano accompaniment with a grand staff (treble and bass clefs) and the same key signature. The second system continues the vocal line and piano accompaniment. The third system also continues the vocal line and piano accompaniment. The fourth system continues the vocal line and piano accompaniment. The lyrics are written below the vocal staff. The score includes dynamic markings such as *pp* (pianissimo), *cres.* (crescendo), and *fp* (fortissimo). The tempo is not indicated.

110

sea.

And flee, flee a -

Hoist up your sails of silk,

Hoist up your sails of silk,

way from each o - ther,

Hoist up your

Hoist up your

Hoist up your sails of silk,

Hoist up your sails of silk,

Hoist up your sails of silk,

sails . . . of silk.

sails . . . of silk.

And flee a - way from each o - ther...

And flee a - way from each o - ther...

G

H

*pp* They say that thro' heat, Thro' weald,

*pp* They say that thro' heat, Thro' weald,

*pp* They say and thro' cold, they

*pp* They say and thro' cold, they

H *dolce ed espress.*

*pp*

*sempre svi.*

and thro' wold,  
and thro' wold,  
say, and thro' wold, By day and by night, . . they say, . .  
say, and thro' wold,  
And the gos-sips  
She has fled, she has fled; The  
She has fled; . . And the gos-sips The  
re-port She has come to King O-laf,  
gos-sips, they re-port She has come to King  
re-port She has come to King O-laf,  
gos-sips, they re-port She has come to King

she has come to King O - laf's court, . . And the town is

O - laf,

she has come to King O - laf's court, . . And the town is

O - laf,

all . . in dis - may,

She has come to King O - laf's court, And the

all . . in dis - may, She has come to King O - laf's

*p*

And the gos-sips re - port, . . She has come to King

town is all in dis - may, The gos-sips re - port, . .

court,

*pp subito. dolcissimo.*

O - laf.

She has come to King O - laf's court.

Hoist up your sails of silk, *pp*

And

Hoist up your

flee, flee a - way from each o - ther, *pp*

sails of silk, *pp*

And flee, flee a - way from each

It is

It is



*L*  
*Come 1ma.*

whispered King O - laf has seen, . . . Has talked with the beau - ti - ful Queen ; . .  
whispered King O - laf has seen, . . . Has talked with the beau - ti - ful Queen ; . .  
o - ther.

*L*  
*Come 1ma.*

*sonore.*

. . And they won - der, won - der how it will end ; . . .  
. . And they won - der, won - der how it will end ; . . .

*sonore.*

*cres.*  
For sure - ly, if here she re - main, . . . It is war with King  
*cres.*  
For sure - ly, if here she re - main, . . . It is war with King

*sonore.*  
*Ped.*

Musical score for "Svend the Dane". The score is written for voice and piano. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: "Svend the Dane, war with King Svend the Dane, And War with King Svend the Dane, war with King Svend the". The score includes various musical notations such as notes, rests, and dynamic markings like *cres.*, *f*, and *fz*.

war, . . . And they won . der how  
 King Bu - ris - laf the Vend! . . .  
 King Bu - ris - laf the Vend! . . . They won . der how  
 Dane, war with King Svend the Dane,  
 If

it will end; It is

For sure - ly, if here she re - main,

it will end; For sure - ly, if here she re - main,

For sure - ly, if here she re - main,

war, it is war . . . with King Svend the Dane, And King Bu - ris -

War with King Svend the Dane, And King Bu - ris -

It is war with King Svend the Dane, And King Bu - ris -

It is war, . . . war, . . . it is war, . . .

laf, King Bu - ris - laf . . . the Vend!

laf, King Bu - ris - laf the Vend!

laf, King Bu - ris - laf! war, . . . war, . . . it is

war, . . . it is war, . . . war, . . . it is

It is published

O, great - est won - der of all! It is

war.

war.

*pp*

in ham - let

pub - lished and hall, *dolce.*

O, great - est, great - est won -

*crea.*

*risoluta*  
It

*crea.*  
Great - est won - - der of all!

*risoluta. sf*  
- der of all! . . . It roars . . .

*f marcato.*

roars . . . like a flame, a flame . . . that is

It roars . . . like a

like a flame,

It roars like a flame, a flame that is

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fanned, a flame that is fanned,  
 flame, it roars like a flame that is fanned, it roars  
 flame . . . that is fanned, it roars . . . .  
 fanned, it roars . . . like . . . a flame,  
*ff strepitoso.*

it roars . . . . like a  
 like a flame, it roars, . . . . The  
 like a flame, . . . . The  
 The  
*sf*

*P*  
 flame, . . . the King— Has wed - ded her with his  
 King— yes, O - laf the King— . . . Has wed - ded her with his  
 King— yes, O - laf the King— . . . Has wed - ded her with his  
 King— yes, O - laf the King— . . . Has wed - ded her with his  
*P*  
*ff*  
*Ped.* \* *Ped.* 8247. \* *Ped.* \*

1st SOPRANO.  
ring, . . . And Thy . . . ri is

2nd SOPRANO.  
ring, . . . And Thy . . . ri is Queen in the

ring, . . . And Thy . . . ri is Queen in the

ring, . . . And Thy . . . ri is Queen in the

ring, with his ring.

*Sea*

*Ped. \* Ped. \* Ped. \**

Queen !

land !

land !

land ! Hoist up your sails of

Hoist up your sails of silk,

Hoist up, hoist up your sails of  
up your sails of silk.  
silk, hoist up your sails of

*Sua*

silk, And flee . . . a way from each o . . .  
Flee . . . a way from each o . . .  
silk, And flee . . . a way from each o . . .  
And flee . . . a way from each o . . .

*Sua*

*Ped.*

ther.  
ther.  
ther.  
ther.

*Sua*

No. 14. Duet (Soprano and Tenor).—"THE GRAY LAND BREAKS TO LIVELY GREEN."

*Allegro.* **THYRL.** *sf*

**VOICE.** The gray land breaks to live - ly green Be -

*Allegro.* *p* *sf*

**PIANO.** *p* *sf*

*Ped.* \*

*A*

- spang - - led all with flow - ers, . . . The

*Ped.*

thros - tles sing to greet, . . . to greet the Spring . . Thro'

*fp*

*B*

length - 'ning sun - lit hours, . . thro' length - 'ning sun - lit hours, . . .

*cres.* *fp*



*Allargando. f a tempo.*

The gray land breaks to live - ly green Be - spang - - - led

*colla voce. f a tempo.*

all . . with flow'rs.

*f sf*

But what care I, . .

*pp*

what care I for flow'r on sward, Or burst - ing bud . . on tree! . .

*dolce.*

*Ped. \* Ped. \**

My lands restored from Wend-land's lord Were bet - ter cheer to me, . . .

*Ped. \* Ped. \* Ped. \**

D 124 *ten.*

But what care I for flow'r on sward, Or burst-ing bud

*pp* *cres. molto.*

E *allargando.* *ff* *a tempo.*

on tree? A land-less, dowerless bride am I, The

*colla parte.* *ff a tempo. mf*

*Ped.*

bride . . . of Nor-ro-way's King, . . . What

*p* *cres.*

*Ped.* \*

*dim. molto.* *pp*

boots it while I sit . . and sigh, . . and sigh, . .

*dim. molto.* *p* *ppp*

*cres.*

what boots . . . The com . . ing of the

*cres.* *colla parte.*

**F**  
Spring? . . .  
*f a tempo.* *p cres. e string.*

*sf* *dim.* *p* *rit.*

**G** *OLAF. Moderato.* *p dolcissimo.*  
Thyri, my be-lov - ed, Hither come I bear - ing, An - ge-li-cas up-root - ed,  
*Moderato. ♩ = 56.*  
*pp*

*poco rit.* **H** *♩ = 72*  
Sweet and fair as thou, sweet and fair . . . as thou. *♩ = 72*  
*colla parte.* *a tempo. pp* *molto espress.*

*accel.* *cres.* *f* *rit.* *p dim.* *pp*

*I a tempo.* *cres.*  
 Earliest boon of Spring - time, Sign of snow de- part - - ing; In their welcome fra - - grance

*a tempo. ♩ = 56.* *cres.*

*poco rit.* *p* *J ♩ = 72*  
 Bath thy snowy brow, bathe thy snow - y brow.

*colla parte.* *a tempo.*

*THYRL dolce.*  
 Sweet are thy words, but oh! me-seems A sweet-er gift . . would be . .

*a tempo. ♩ = 80.*  
*accel. cres. dim.*

The boon . . that haunts Queen Thy - ri's dreams,

*pp dolce.*

*cres.* *K ff*  
 Her dow - ry o - ver sea. . . Wide spread they from the Wendland

*cres.*

shore, . . . And rich with fruit and flower, The

*Ped.* \*

land I weep for ev - er - more, O! give me back my dow - er, . . . O! give . . .

*agitato.*

*cres. e stringendo.*

me back my dow'r.

*sf dim. p*

*OLAF.* *espress.* *p*

Fear not, doubt not, weep not,

*cres.*

As a Queen . . . tri - um - phant, To the

*dolce.*

hap - py sun - light Lift thy ra - - diant eyes, . . thy ra - diant

*Ped. \* Ped. \**

eyes : . . . To the strife . . . of . . fav - ours,

*pp dolcissimo.*

*M* *cres.*

For thy love, thy . . love . . . I gird me, And the lands of

*dim. cres.*

*p* *mf*

Thy - ri . . Shall I win for prize, Lift, lift thy ra - diant eyes ;

*ff allargando. dim. p dim. più tranquillo.*

I fear not, doubt not, weep not,

*Tranquillo. p N p*

*pp*

*OLAF.*  
*cres.* As a Queen tri-um - phant, To the hap - - py  
For thy love I gird me, . . . And the lands of Thy - ri Shall I win for

sun - light I lift once more mine eyes; For my love, O gird . . . thee,  
prize, . . . For thy love I gird me, . . . And . . . the lands . . . of

*cres. molto e string.* And . . . my lands, . . . my dow - ry, Win a - gain . . . for  
*cres. molto e string.* Thy - ri Shall I win . . . a - gain, . . . a - gain . . . for

*O Più mosso.*

prize. Comes the Spring un - chain - ing,

prize. Comes the Spring un - chain - ing,

*O Più mosso.*

*f*

*cres.* *ff* *p sostenuto.*

Sun - shine on his pin - ions, Un - chain - ing All the

*cres.* *ff* *sostenuto.* *p*

Sun - shine on his pin - ions, Un - chain - ing All the

world, all the world, the world im - pri - son'd In the Ice-King's

world, all the world, the world im - pri - son'd In the Ice-King's

hall; So the gold en, gold - en

hall; So the gold en. gold - en

*p* *cres.*

*p* *cres.*

*p* *cres.*



pro - mise . . . Passed from lord . . . to

pro - mise . . . Passed from lord . . . to

*Qf*

*f*

*Q*

*8ves ad lib.*

la - dy, . . . Warm with words . . . of lov . . .

la - dy, . . . Warm with words . . . of lov . . .

- ing, Lifts the heart, . . . lifts . . . the heart . . . from

- ing, Lifts the heart, . . . lifts . . . the heart . . . from

*dim.*

*dim.*

*dim.*

*p*

*poco a poco tranquillo.*

*dim.*

*p*

thrall.

*dim.*

thrall. . . .

*espress.*

*pp*

Warm . . . with words of . . .

*R Lento.* ♩ = 108.

*R Lento.*

*pp*

*ten.*

*dim.*

*espress.* *accel.* *rit.*

Warm . . . with words of . . . love, . . . As . . . the Spring, . . the  
*pp* love, . . . *accel.* *rit.* As the Spring, . . the Spring, . . un-

*dim.* *ten.* *accel.* *rit.*

*S a tempo.*

Spring . . un-chain . . . ing,  
*a tempo.*  
 chain . . ing, un-chain . . . ing,  
*a tempo.*  $\text{♩} = 80.$

*cres.* *cres.* *Ped.*

*ff allargando.* *lento. ad lib.* *ten.*

So . . the gold-en, gold-en pro-mise, Lifts . . . the heart, the heart from

*ff allargando.* *lento. ad lib.* *ten.*

So . . the gold-en, gold-en pro-mise, Lifts . . . the heart, the heart from

*ff allargando.* *sf* *p*

*a tempo.*

thrall. . . .

*a tempo.*

thrall. . . .

*a tempo. ff*

## No. 15. CHORAL RECIT.—"AFTER QUEEN GUNHILD'S DEATH."

*Allegro moderato.*

PIANO.  $\text{♩} = 84$

*sonore. p* *cres.* *dim.*

*con Ped.*

A TENOR. *p*

Af - ter Queen Gun-hild's death, . . . So the old Sa - ga saith,

BASS. *p*

Af - ter Queen Gun-hild's death, . . . So the old Sa - ga saith,

A

*p* *p*

*cres.* *cres.* *f*

Plight - ed King Svend his faith . . . To Si - grid . . . the Haugh - ty;

Plight - ed King Svend his faith . . . To Si - grid . . . the Haugh - ty;

*cres.* *f*

*con Ped.*

SOPRANO. B

ALTO. *p*

Still on her scorn-ful face, . . . Blush - ing with deep dis-

Still on her scorn-ful face, . . . Blush - ing with deep dis-

B

*p* *f* *p* *f*

grace, . . . Bore she the crim - son trace . . . Of O - laf's

grace, . . . Bore she the crim - son trace . . . Of O - laf's

gaunt - let; Oft to King Svend she spake, "For thine own hon - our's"

gaunt - let; Oft to King Svend she spake, "For thine own hon - our's"

sake Shalt thou swift ven - geance take On the vile co - ward!"

sake Shalt thou swift ven - geance take On the vile co - ward!"

CHORUS.  
TENOR.

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And to a - venge his bride, Sooth - ing her wound - ed pride,

BASS.

And to a - venge his bride, Sooth - ing her wound - ed pride,

*f* *cres.* *sf*

CHORUS. SOPRANO.

King

ALTO. *pp*

King

*dim.* *p*

O - - ver the wa - ters, the wa - ters wide,

*dim.* *p*

O - - ver the wa - ters, the wa - ters wide,

*dim.* *pp*

*dim.*

O - - laf . . . sought he, O - ver the

*dim.*

O - - laf . . . sought he, O - ver the

O - ver the

O - ver the

*dim.*

O - ver the

*dolce.* *cres. molto.*

wa-ters wide . . King O - laf sought he. . . . .

wa-ters wide . . King O - laf sought he. . . . .

wa-ters wide . . King O - laf sought he. . . . .

wa-ters wide . . King O - laf sought he. . . . .

*Ped.*

*sf*

*dim. p*

## THE DEATH OF OLAF.

No. 16.

CHORUS.—"KING OLAF'S DRAGONS TAKE THE SEA."

**PIANO.**  
♩ = 120.

*Allegro.*

*f* *pp* *cres.* *f*

*Sua*

*Attacca.*

*A Allegro.* *SOPRANO.* *f*

*ALTO.* *King* *f*

*A Allegro.* *King*

*mf* *cres.*

O - laf's dra - gons take the sea, . . . The pi - ping south - wind

O - laf's dra - gons take the sea, . . . The pi - ping south - wind

drives them, drives them fast, . . . . .

drives them, drives them fast, . . . . .

The piano accompaniment consists of a right-hand part with chords and a left-hand part with triplets and a steady eighth-note bass line.

The shields dip deep up - on the lee, . . .

The shields dip deep up - on the lee, . . .

TENOR  
The shields dip deep up - on the lee, . . .

The piano accompaniment continues with triplets in the right hand and a steady eighth-note bass line. A *cres.* (crescendo) marking is present above the piano part.

. . . The white sails . . . strain on ev - 'ry mast. . . . .

. . . The white sails . . . strain on ev - 'ry mast. . . . .

. . . The white sails . . . strain on ev - 'ry mast. . . . .

The piano accompaniment features a right-hand part with chords and a left-hand part with triplets and a steady eighth-note bass line. A *sf* (sforzando) marking is present above the piano part.



Three staves of musical notation. The top two staves are treble clef, and the bottom staff is bass clef. The music features a series of chords and a rhythmic pattern in the bass.

**B.**  
Tenor.

Leap - ing from wave . . to wave . . they round . . The

**Bass.**  
*f.*

Leap - ing from wave . . to wave . . they round! . . The

**B.**

*Ped.*      \* *Ped.*      \* *simile.*

Two systems of musical notation. The first system includes staves for Tenor, Bass, and Piano. The piano part has a complex, rhythmic accompaniment with triplets and a crescendo marking. The second system continues the vocal and piano parts.

cape . . that bars . . the storm - - y sound, . .

cape . . that bars . . the storm - - y sound, . .

Two systems of musical notation. The first system includes staves for Tenor, Bass, and Piano. The piano part continues with a complex, rhythmic accompaniment. The second system continues the vocal and piano parts.

Soprano.

Alto.

Leap - ing from wave to wave . . . they round . . . The

Leap - ing from wave to wave . . . they round . . . The

Leap - ing from wave to wave . . . they round . . . The

Leap - ing from wave to wave . . . they round . . . The

cape . . . that bars . . . the storm

cape . . . that bars . . . the storm

cape . . . that bars . . . the sound,

cape . . . that bars . . . the sound,

sound, King O - laf's dragons take the sea, . . . The pi - ping south-wind

sound, King O - laf's dragons take the sea, . . . The pi - ping south-wind

King O - laf's dragons take the sea, . . . The pi - ping south-wind

King O - laf's dragons take the sea, . . . The pi - ping south-wind

simile.

*sf* drives them, drives them fast,  
*sf* drives them, drives them fast,  
*sf* drives them, drives them fast, Leap  
*sf* drives them, drives them fast, Leap

Leap - ing from wave to wave they round  
 Leap - ing from wave to wave they round  
 ing from wave to wave they round  
 ing they round

*8va*

*Ped.* \* *Ped.* \*

The cape that bars the storm - y  
 The cape that bars the storm - y  
 The cape that bars the storm - y  
 The cape that bars the storm - y

*8va*

*Ped.* \* *Ped.* \* *Ped.* \*

sound ;

sound ;

sound ;

sound ;

*f* *cres.*

*ff*

*C* *p* And where the o - cean o - pens wide, They

*p* And where the o - cean o - pens wide, They

*p* And where the o - cean o - pens wide, They

*p* And where the o - cean o - pens wide, They

*C* *p* *f* *f*

*8ves sonore.*

see far stretch'd on ei-ther side . . . The Dan-ish ships and

see far stretch'd on ei-ther side . . . The Dan-ish ships and

see far stretch'd on ei-ther side . . . The Dan-ish ships and

see far stretch'd on ei-ther side . . . The Dan-ish ships and

Svith iod's ride.  $\parallel 12/8$

Svith iod's ride.  $\parallel 12/8$

Svith iod's ride.  $\parallel 12/8$

Svith iod's ride.  $\parallel 12/8$

*D Vivace.*

*D Vivace. ♩ = 120.*

High on his deck King O - laf stands,

High on his deck King O - laf stands, With

High on his deck . . With war - axe grasped in both . . his

High on his deck King O - laf stands, With

With helm . . of gold . . And

helm, . . with helm . . of gold and jer - kin red, And

hands, With helm . . of gold . . And,

helm, . . with helm . . of gold and jer - kin red.

fair curls blowing a - round . . his head.

fair curls blowing a - round . . his head.

fair curls blowing a - round . . his head. First of his fleet, he leads the van . . .

First of his fleet, he leads the van . . .

And seeks the bat - - tle, seeks the bat - - tle,  
 And seeks the bat - - tle, seeks the bat - - tle,  
 And seeks the bat - - tle, seeks the bat - - tle,

man to man.  
 man to man.  
 man to man.

But sea - - ward,  
 dim. *pp*

Sea - - ward,  
*p*

land - - ward, cape - - and bay,  
*p*

Cast forth their  
land . . . ward, cape . . . and bay,  
Ten thousand sha . . . ven . . .  
foes on . . . Nor - ro-way ;  
oar . . . blades sweep,  
Sweep . . . The bo - som of the  
Ten thousand oar - blades.

*p*  
*cres.*



trou - - - bled deep. As crash the prow, ring

As crash the prow, ring

As crash the prow, ring

As crash the prow, ring

*8vi marcato. f*

bill and shield, And arm meets arm that will not yield;

bill and shield, And arm meets arm that will not yield;

bill and shield, And arm meets arm that will not yield;

bill and shield, And arm meets arm that will not yield;

*f*

Still where the foe - men thick - est throng, King O - laf's gal - ley

Still where the foe - men thick - est throng, King O - laf's gal - ley

Still where the foe - men thick - est throng, King O - laf's gal - ley

Still where the foe - men thick - est throng, King O - laf's gal - ley sweeps . . a -

*f*

*fz* *G* *Più mosso.*

sweeps a - - long, . . .

*fz* sweeps a - - long, *f* And

*fz* sweeps a - - long, . . .

*fz* long, *f* And

*fz* *G* *Più mosso.*

*f* *f*

still her loft - y sides . . to scale, Ply the fierce foe - men

still her loft - y sides . . to scale, Ply the fierce foe - men

And pour their he - roes bright, . . . their he - roes bright in

oar . . . and sail, . . . King

And pour their he - roes bright, . . . their

oar . . . and sail, *stringendo.*

mail, Ply the fierce, fierce

O - laf's gal - ley sweeps . . a - long, she sweeps a - long. . . .

he - roes bright in mail.

And still her loft - y, loft . . y sides to scale, . .

foe - men oar . . and sail.

Woe, . . woe . . for

Ply the fierce foe - men oar and sail.

Woe, . . woe . . for

Nor - ro - way,

Woe, . . woe . . for Nor - ro - way,

L.H. L.H.

*dim.* Nor - ro - way: . . . . . O'er -

*dim.* woe .. for Nor - ro - way: . . . . . O'er -

*dim.* woe for Nor - - - roway: O'er -

Woe for Nor-roway: O'er -

*cres. molto.*

*8ves.* *Ped.*

*sf* - whelm'd, . . . . . o'er -

*sf* - whelm'd, . . . . . o'er -

*sf* - whelm'd, . . . . . o'er -

*sf* - whelm'd, . . . . . o'er -

*sf* - whelm'd, . . . . . o'er -

*sf* *L.H.* *cres.* *Ped.*

- whelm'd, . . . o'er  
 - whelm'd, . . . o'er  
 - whelm'd, . . . o'er  
 - whelm'd, . . . o'er

*L.H.*  
*Ped.*

- whelm'd her stout sea - dra - gons, her stout sea - dra - gons  
 - whelm'd her stout sea - dra - gons, her stout sea - dra - gons  
 - whelm'd her stout sea - dra - gons fly, Or  
 - whelm'd her stout sea - dra - gons fly, sea - dra - gons

fly,  
fly,  
scattered pow'r - less, scarce - ly try To join once more the fray :  
fly, Or . . . scat - tered, scattered pow'r - less,

Or scattered power - less, scarce - ly  
scarce - ly try To join once more the fray :

try To join once more the fray :  
Yet still like sun - beam thro' a cloud,  
Yet still like sun - beam thro' a cloud,  
p f  
Sves. 8247.

Glimmers the helm of O-laf proud, Faint

Glimmers the helm of O-laf proud, Faint

Glimmers the helm of O-laf proud, Faint

Glimmers the helm of O-laf proud, Faint

*f* *fff*

*dim.* *p* A-round it close the dark - ning

and more faint to see: *p* A-round it close the dark - ning

*dim.* *p*

spears, *pp* It sinks, it spar

spears, It sinks,

*pp*

King  
dis - ap - pears,  
kles,

O - - - laf, woe, woe to  
Thy  
Thy

K  
thee!  
lat - - - est fight is fought in  
lat - - - est fight is fought in  
K  
p



No more the axe of  
 vain,  
 No more the axe of  
 slain,  
 No more the glit - t'ring  
 Or to the chase the spear - men urge, A -  
 crest, Shall vic - t'ry pluck from ru - in's verge; A -



storm - - y heart . . . . . hath

storm - - y heart . . . . . hath

storm - - y heart . . . . . hath

storm - - y heart . . . . . hath

The piano accompaniment consists of a right-hand melody with eighth and sixteenth notes, and a left-hand accompaniment with chords and single notes.

rest. . . . . M

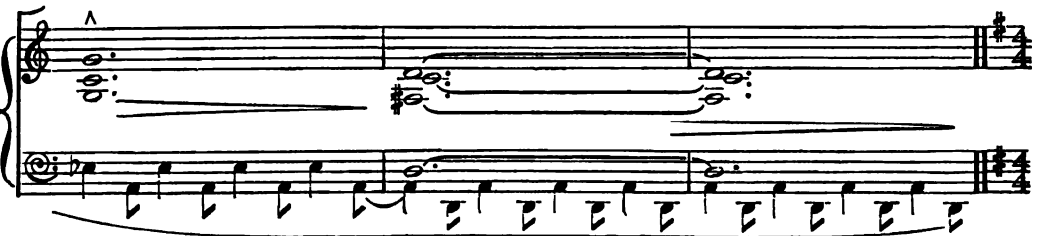
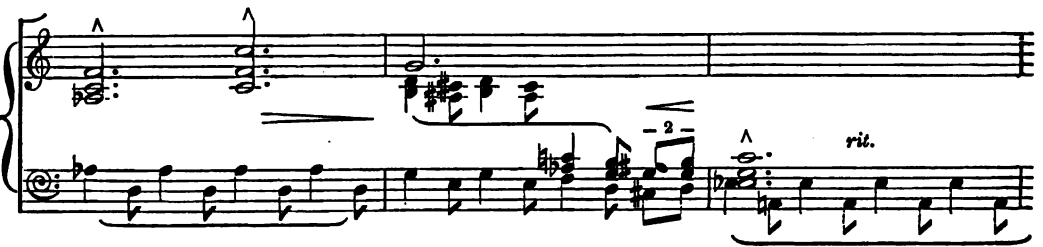
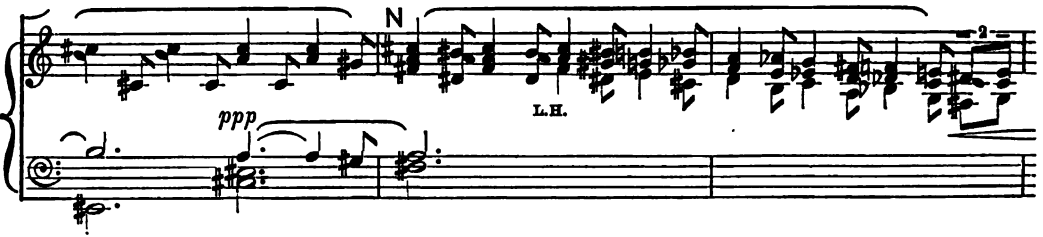
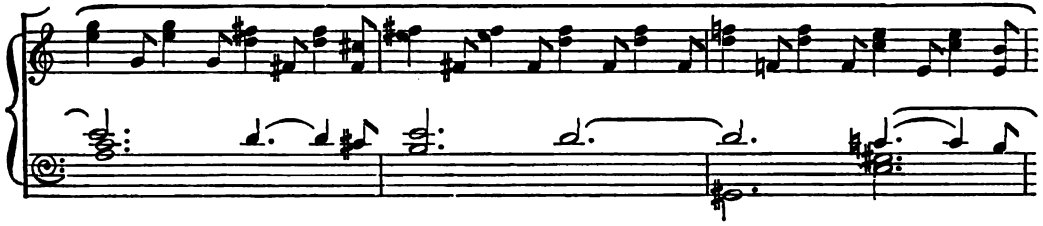
rest. . . . .

rest. . . . .

rest. . . . . M

*ppp* *sempre pp*  
*espress.*

The piano accompaniment continues with a right-hand melody and a left-hand accompaniment. The dynamic *ppp* is marked at the beginning of the section, and *sempre pp espress.* is marked later.



*Attacca Epilogue.*

## EPILOGUE.

SOLI AND CHORUS.—“IN THE CONVENT OF DRONTHEIM.”

*Allegro.*

PIANO.  
♩ = 108.

*pp*

*Ped.* \* *Ped.*

BASS. RECIT.

*p*

In the con-vent of Dron-theim, Knelt As-trid, the

*p colla parte.* *dim.* *pp*

*dim.* A

Ab-bess, At mid-night, a - dor . . . . . ing.

*a tempo.*

*Ped.* \* *Ped.* \*

RECIT.

She heard in the si-lence The voice of one

*colla parte.* *pp*

speaking, With - out in the dark - ness, **B** *a tempo.*

*pp a tempo.*

**RECIT.** *a tempo.* **RECIT.** *pp*

Now loud - er, now near - er, . . . Now

*colla parte.* *a tempo.*

*Più lento.*

lost in the dis - tance . . .

*Più lento.*

*ppp*

*Andante.*  
**C** **SOLO. SOPRANO.** *pp*

"It is ac - cept - - ed, The

**SOLO. TENOR.** *pp*

"It is ac - cept - - ed, The

**SOLO. BASS.** *pp*

"It is ac - cept - - ed, The

*Andante. ♩ = 84.*

**C** *pp*

an - gry de - fi - ance, *pp* But not with the

an - gry de - fi - ance, *pp* But not with the

an - gry de - fi - ance, But not with the

*dim.* Cross against cors-let, *p*

wea-pons Of war that thou wield-est! Cross against cors-let, *p*

wea-pons Of war that thou wield-est!

*dim.* *pp* *con Ped.*

*dim.* Love against ha-tred, Peace - cry for war - cry! *dim.*

Love against ha-tred, Peace - cry for war - cry! *dim.*

Peace - cry for war - cry! *dim.*

*cres.* *sf* *pp* 3 3

E TUTTI (SOLO AND CHORUS).

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SOPRANO. *cres.*

Pa - tience is pow - er - ful ;

*mf*

He that o'er -

ALTO. *cres.*

Pa - tience is pow - er - ful ;

*mf*

He that o'er -

TENOR. *cres.*

Pa - tience is pow - er - ful ;

*mf*

He that o'er -

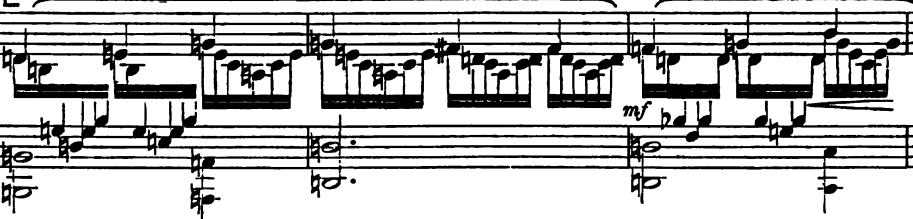
BASS. *cres.*

Pa - tience is pow - er - ful ;

*mf*

He that o'er -

E



com - eth, Hath pow'r o'er the na - tions !

*mf*

com - eth, Hath pow'r o'er the na - tions !

*f*

com - eth, Hath pow'r o'er the na - tions !

*f*

com - eth, Hath pow'r o'er the na - tions !

*f*



SOLO. SOPRANO.

*pp*

SOLO. TENOR.

*pp*

Hath pow'r o'er the na - tions !

SOLO. BASS.

*pp*

Hath pow'r o'er the na - tions !

Hath pow'r o'er the na - tions !

*p*

*dim.*

*pp*





**F**  $\text{♩} = 76$  CHORUS.

As tor-rents in sum-mer, Half dried in their chan-nels, ..

As tor-rents in sum-mer, Half dried in their chan-nels, ..

As tor-rents in sum-mer, Half dried in their chan-nels, ..

As tor-rents in sum-mer, Half dried in their chan-nels, ..

**F**  $\text{♩} = 76$ . \* *dim.* *Voices only.*

*ten. 3* *ten. 3* *dim.*  
Sudden-ly rise, sudden-ly rise, tho' the Sky is still cloud-less, the sky is still

*ten. 3* *ten. 3* *dim.*  
Sudden-ly rise, sudden-ly rise, tho' the Sky is still cloud-less, the sky is still

*3* *dim.*  
Sudden-ly rise, tho' the Sky . . . is still cloud-less, the sky is still

*3* *dim.*  
Sudden-ly rise, sudden-ly rise, tho' the Sky is still cloud-less, the sky is still

*3* *dim.*

**G** *pp* *mf*  
cloud-less, For rain, . . . for rain has been

*pp* *mf*  
cloud-less, For rain, . . . for rain has been

*p* *cres.*  
cloud-less, For rain, . . . for rain . . . has been

*cloud-less,*

**G** *p* *cres.* *mf*

\* The notes within brackets are intended for practice only.

*espress.* *pp* *poco rit.* **H**

fall - ing, fall - ing Far . . off at their foun - tains ; . .

fall - ing, rain.. has been fall - ing Far off at their foun - tains ; . .

fall - ing, rain.. has been fall - ing Far off at their foun - tains ; . .

For rain has been fall - ing at their foun - tains ; . .

*pp* *poco rit.*

*a tempo.* *mf* *ten.* *cres.* **3**

So hearts that are faint-ing Grow full to o'er-flow - ing, And they that behold it,

*a tempo.* *mf* *ten.* *cres.* **3**

So hearts that are faint-ing Grow full to o'er-flow - ing, And they that behold it,

*a tempo.* *mf* *ten.* *cres.* **3**

So hearts that are faint-ing Grow full to o'er-flow - ing, And they that behold it,

*a tempo.* *mf* *ten.* *cres.* **3**

So hearts that are faint-ing Grow full to o'er-flow - ing, And they that behold it,

*mf a tempo.* *ten.* *cres.* **3**

*f* *dim.* *p*

they that be - hold it Mar - vel, and know not, Mar - vel, and know not

*dim.* *p*

they that be - hold it Mar - vel, and know not, Mar - vel, and know not

*dim.* *p*

they that be - hold it, Mar - vel, Mar - vel, and know not That

*dim.* *p*

they that be - hold it Mar - vel, and know not, Mar - vel, and know not,

*f* *dim.* *p*

**I**

*mf* *dim.*

That God, . . . that God at their foun-tains, their foun - tains

*mf* *dim.*

That God, . . . that God at their foun-tains, Far off . . . has been

*cres.* *dim.*

God, . . . that God . . . at their foun-tains, Far off . . . has been

*pp*

Far

**I**

*bd.* *cres.* *mf* *dim.*

*espress.* *pp* *poco rit.*

Far . . off, far . . off has been rain - ing! . .

*pp* *poco rit.*

rain - ing, far . . off, far off has been rain - ing! . .

*pp* *poco rit.*

rain - ing, far . . off, . . far . . off has been rain - ing! . .

*pp* *dim.* *poco rit.*

off, far off, . . far off has been rain - ing! . .

*pp* *poco rit.* *pp*

**SOLO. SOPRANO.**  
*Piu mosso. legato.* *dolce.*

Strang-er than steel Is the sword of the Spi - rit; Swift-er, swift-er than

*Piu mosso. ♩ = 88.*

*mf* *p* *^*

*Ped.*

*cres.* *allargando.* *f*

ar - rows The light of the truth is; Great - er than an - ger Is

*colla parte.* *p*

*Ped.* *\* Ped.* *\**

*p rit.* *dim.* *a tempo.* *dim.* *dolce.*

love, is love and sub - du - eth, Great - er than an - ger Is love and sub -

*pp rit.* *a tempo.*

*K*

- du - eth, Strong - er than steel Is the sword . . of the Spi - rit;

*SOLO. TENOR. legato.* *mf*

Strong - er than steel Is the sword of the Spi - rit; . . Great - er than

*SOLO. BASS.* *mf*

Strong - er than

*K* *mf*

*cres.* *f*

Great - er than an - ger, great - er is love, . . . is

*cres.* *f*

an - ger Is love, . . great - er than an - ger is love, is . .

*cres.* *f*

steel Is the sword of the Spi - rit, and Great - er, great - er than

*cres.* *f*

*L*

love, is love, and sub - du - eth!

love, is love, and sub - du - eth!

an - ger is love, and sub - du - eth!

CHORUS. *f* *L*  $\text{♩} = 100.$

The dawn is not dis - tant, Nor is the night

The dawn is not dis - tant, Nor is the night

The dawn is not dis - tant, Nor is the night

The dawn is not dis - tant, Nor is the night

*f animato.*  $\text{♩} = 100.$

star - less; Love is e - ter - nal! God is

star - less; Love is e - ter - nal, love is e - ter - nal! God is

star - less; Love is e - ter - nal! God is

star - less; Love . . . is e - ter - nal! God is

still God, and His faith shall not fail us; The dawn . . .

still God, and His faith shall not fail us; The dawn . . .

still God, and His faith shall not fail us; The dawn . . .

still God, and His faith shall not fail us; The dawn . . .

dawn, . . . the dawn is not dis-tant, Love is e-

dawn . . . is not dis-tant, Love is e-

is not dis-tant, Love . . is e-

The dawn . . . is not dis-tant, Love . . is e-

*dim.* *Ped.*

Love is e-ter-nal! Love is e-ter-nal! Love is e-ter-nal! Love is e-ter-nal!

ter-nal! Love is e-ter-nal! Love is e-ter-nal! Love is e-ter-nal!

ter-nal! Love is e-ter-nal, e-ter-nal! Love is e-ter-nal!

Love is e-ter-nal! Love is e-ter-nal! Love is e-ter-nal! Love is e-ter-nal!

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M  
SOLO. SOPRANO.  
God is still God, and His faith shall not fail us,

SOLO. TENOR.  
God is still God, and His faith shall not fail us,

SOLO. BASS.  
God is still God, and His faith shall not fail us,

M  
- nal !  
- ter - nal !  
- nal !  
- nal !  
God is still God, and His faith shall not fail us ; The dawn . . is not dis - tant, Nor is the night . . star - less, nor God, and His faith . . . shall not fail us ; God is still . . God, . . and His faith shall not fail us, and His faith . . shall not fail us ; The dawn . . is not dis - tant, Nor is the night, the night

*allargando.*

ter - nal! God is still God, . . . still God, . . .

*allargando.* *cres.*

ter - nal! God is still God, . . . still God, . . . and His

*allargando.* *cres.*

star - less, nor is the night . . . star - less, God, . . . and His

*allargando.* *cres.*

is the night . . . star - less, God . . . is . . . still . . .

*cres.*

. . . God, His faith . . . shall not fail us, God . . . is still . . .

*cres.*

fail . . . us, shall . . . not fail . . . us, God . . . is still . . .

*cres.*

star - less, nor is the night . . . star - less, God is still

*colle voci.* *p molto cres.*

*dim.* *espress.*

His . . . faith

*dim.*

faith, His faith, . . . His faith

*dim.*

faith, His faith, . . . His faith

*dim.*

God, and His faith, . . . His faith

*dim.*

God, and . . . His faith

*dim.*

God, and . . . His faith

*dim.*

God, and . . . His faith

*dim.*

God, and . . . His faith

*dim.*

*fz* *p* *dim.*

9247.



*p* *N*  
 ... shall not fail us;  
*p* shall .. not fail us;  
*p* shall not fail us;  
*pp* shall not fail us; *N* *pp* Christ is e - ter - nal!  
*pp* shall not fail us; *pp* Christ is e - ter - nal!  
*pp* shall not fail us; *pp* Christ is e - ter - nal!  
*pp* shall not fail us; *pp* Christ is e - ter - nal!  
 shall not fail us; Christ is e - ter - nal! . . . .  
*pp* *p* *dim.*

*rit.* *ad lib.*  
 Christ is . . e .  
*rit.* *mf cres.* *f* Christ . . is . . e .  
*rit.* *cres.* *f* Christ . . is e - ter - nal, e .  
*rit.* *colle voci. cres.*

*Andante (Tempo lmo).*

ter - nal.

ter - nal!

ter - nal!

*pp* A strain of mu- sic ends the tale, A

*pp* A strain of mu- sic ends the tale, A

*pp* A strain of mu- sic ends the tale, A

*pp* A strain of mu- sic ends the tale, A

*Andante (Tempo lmo). ♩ = 50.*

*pp*

*con Ped.*

*pp* low, . . mo - no - to-nous, fu - ner - al wail,

*pp* low, mo - no - to-nous, fu - ner - al wail,

*pp* low, . . mo - no - to-nous, fu - ner - al wail,

*pp* low, mo - no - to-nous, fu - ner - al wail,

8247.

Makes . . . the

Makes . . . the

*pp* That with its ca . . . dence, wild and sweet,

A low, mo- notonous, fu-neral

*tr*

*con Ped.*

*rit.* *dim.* Sa . . . ga more com - plete. . .

*rit.* *dim.* Sa . . . ga more . . . com - plete. . .

*rit.* *dim.* Makes . . . the Sa - ga more com - plete. . .

*rit.* *dim.* wail, Makes the Sa - ga more com - plete. . .

*dim.* *rit.* *pp*

*Ped.*



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SIX TWO-PART SONGS ...	1/0	—	—
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Singly, THREBPENCE each.			
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TWELVE CANONS (for Two- part Female Chorus or Two Solo Voices) ... ..	1/6	—	—
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SCHUMANN.			
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THE GOLDEN CITY (ditto) (Sol-FA, 0/6) ...	2/6	—	—	COMMUNION SERVICE, IN C ...	1/6	—	3/0
THE SILVER CLOUD (ditto) ...	2/6	—	—	ENGEDI; OR, DAVID IN THE WILDERNESS ...	1/0	1/6	2/6
THE WATER FAIRIES (ditto) ...	2/6	—	—	MASS, IN C ...	1/0	1/6	2/6
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J. H. ADAMS.				MEER, AS THOU LIVEDST ...	0/2	—	—
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B. AGUTTER.				(Ditto, Sol-FA, 0/6) ...	—	—	—
MISSA DE BEATA MARIA VIRGINE, IN C				WILFRED BENDALL.			
(English) (Female voices) ...	2/6	—	—	A LEGEND OF BREGENZ (Female voices) ...	1/6	—	—
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THOMAS ANDERTON.				THE LADY OF SHALOTT (Female voices) ...	2/6	—	—
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YULE TIDE ...	1/6	2/0	3/0	KAREL BENDL.			
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P. ARMES.				THE LEGEND OF ST. CECILIA (Sol-FA, 1/6) ...	2/6	2/0	4/0
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E. ASPA.				G. R. BETJEMANN.			
ENDYMION (with Recitation) ...	4/0	—	—	THE SONG OF THE WESTERN MEN ...	1/0	—	—
THE GIPSIES ...	1/0	—	—	W. R. BEXFIELD.			
ASTORGA.				ISRAEL RESTORED ...	4/0	—	—
STABAT MATER ...	1/0	1/6	—	HUGH BLAIR.			
J. C. BACH.				BLESSED ARE THEY WHO WATCH (ADVENT) ...	1/6	—	—
I WRESTLE AND PRAY (Sol-FA, 0/3) ...	0/4	—	—	HARVEST-TIDE ...	1/0	—	—
J. S. BACH.				THE SONG OF DEBORAH AND BARAK ...	2/6	—	—
A STRONGHOLD SURE (Sol-FA, Choruses only, 0/6) ...	1/0	—	—	JOSIAH BOOTH.			
BE NOT AFRAID (Sol-FA, 0/4) ...	0/6	—	—	THE DAY OF REST (Female voices) (Sol-FA, 1/0) ...	2/6	—	—
BIDE WITH US ...	1/0	—	—	KATE BOUNDY.			
BLESSING, GLORY, AND WISDOM ...	0/6	—	—	THE RIVAL FLOWERS (Operetta) (Sol-FA, 0/6) ...	1/6	—	—
CHRISTMAS ORATORIO ...	2/0	2/6	4/0	E. M. BOYCE.			
Ditto (PARTS 1 & 2) ...	1/0	—	—	THE LAY OF THE BROWN ROSARY ...	1/6	—	—
Ditto (PARTS 3 & 4) ...	1/0	—	—	THE SANDS OF CORRIEMIE (Female voices) ...	1/6	—	—
Ditto (PARTS 5 & 6) ...	1/0	—	—	(Ditto, Sol-FA, 0/6) ...	—	—	—
GOD GOETH UP WITH SHOUTING ...	1/0	—	—	YOUNG LOCHINVAR ...	1/6	—	—
GOD SO LOVED THE WORLD ...	1/0	—	—	J. BRADFORD.			
GOD'S TIME IS THE BEST (Sol-FA, 0/6) ...	1/0	—	—	HARVEST CANTATA ...	1/6	—	—
JESU, NOW WILL WE PRAISE THEE ...	1/0	—	—	W. F. BRADSHAW.			
JESU, PRICELESS TREASURE (Sol-FA, 0/6) ...	1/0	—	—	GASPAR BECERRA ...	1/6	—	—
MAGNIFICAT IN D ...	1/0	—	—	J. BRAHMS.			
MASS, IN B MINOR ...	2/6	3/0	4/0	A SONG OF DESTINY ...	1/0	—	—
MISSA BREVIS, IN A ...	1/6	—	—	C. BRAUN.			
MY SPIRIT WAS IN HEAVINESS ...	1/0	—	—	QUEEN MAB AND THE KOBOLDS (Operetta) ...	2/0	—	—
O LIGHT EVERLASTING (Sol-FA, 0/6) ...	1/0	—	—	(Sol-FA, 0/6) ...	5/0	—	—
SLEEPERS, WAKE (Sol-FA, 0/6) ...	1/0	—	—	SIGURD ...	—	—	—
THE LORD IS A SUN AND SHIELD ...	1/0	—	—	THE COUNTRY MOUSE AND THE TOWN ...	1/0	—	—
THE PASSION (S. JOHN) ...	2/6	2/6	4/0	MOUSE (Operetta) (Sol-FA, 0/4) ...	1/0	—	—
THE PASSION (S. MATTHEW) ...	2/6	3/0	—	THE SNOW QUEEN (Operetta) (Sol-FA, 0/6) ...	1/0	—	—
Ditto (Abridged as used at St. Paul's) ...	1/6	3/0	—	A. HERBERT BREWER.			
THOU GUIDE OF ISRAEL ...	1/0	—	—	EMMAUS (Sol-FA, 0/6) ...	1/6	2/0	—
WHEN WILL GOD RECALL MY SPIRIT ...	1/0	—	—	NINETY-EIGHTH PSALM ...	1/6	—	—
A. S. BAKER.				O PRAISE THE LORD ...	1/0	—	—
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J. BARNBY.				DANIEL ...	3/6	—	—
REBEKAH (Sol-FA, 0/6) ...	1/0	1/6	2/6	RESURGAM ...	1/6	—	—
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KING ALL GLORIOUS (Sol-FA, 0/13) ...	0/6	—	—	J. F. BRIDGE.			
LEONARD BARNES.				BOADICEA ...	2/6	—	—
THE BRIDAL DAY ...	2/6	—	4/6	CALLIRHOE (Sol-FA, 1/6) ...	2/6	3/0	4/6
J. F. BARNETT.				FORGING THE ANCHOR (Sol-FA, 1/0) ...	1/6	—	—
PARADISE AND THE PERI ...	4/0	—	6/0	HYMN TO THE CREATOR ...	1/0	—	—
THE ANCIENT MARINER (Sol-FA, 2/0) ...	2/6	4/0	5/0	MOUNT MORIAH ...	3/0	—	—
THE RAISING OF LAZARUS ...	6/6	—	9/0	NINEVEH ...	2/6	3/0	4/0
THE WISHING BELL (Female voices) (Sol-FA, 1/0) ...	2/6	—	—	ROCK OF AGES (Latin and English) (Sol-FA, 0/4) ...	1/6	—	—
MARMADUKE BARTON.				THE BALLAD OF THE CLAMPHERDOWN ...	1/0	—	—
MASS IN A MAJOR (For Advent and Lent) ...	1/0	—	—	(Ditto, Sol-FA, 0/6) ...	—	—	—
				THE CRADLE OF CHRIST ("Stabat Mater Speciosa") ...	1/6	—	—
				THE FLAG OF ENGLAND (Sol-FA, 0/6) ...	1/6	—	—
				THE FROGS AND THE OX (Operetta) (Sol-FA, 0/6) ...	1/0	—	—
				THE INCHCAPE ROCK ...	1/0	—	—
				THE LORD'S PRAYER (Sol-FA, 0/6) ...	1/0	—	—
				THE SPIDER AND THE FLY (Operetta) (Sol-FA, 0/6) ...	1/0	—	—

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	Page Cover.	Page Recess.	Chas. Gill.		Page Cover.	Page Recess.	Chas. Gill.
DUDLEY BUCK.				ANTONIN DVOŘÁK.			
THE LIGHT OF ASIA ... ..	3/0	3/6	5/0	COMMUNION SERVICE, IN D	2/6	—	—
EDWARD BUNNETT.				MASS, IN D	2/6	—	—
OUT OF THE DEEP (130th Psalm) ... ..	1/0	—	—	PATRIOTIC HYMN ... ..	1/6	—	—
T. A. BURTON.				Ditto (German and Bohemian Words)	3/0	—	—
CAPTAIN REECE (Boys' voices) (Sol-FA, 0/6)	1/0	—	—	REQUIEM MASS ... ..	5/0	6/0	7/6
W. BYRD.				ST. LUDMILA ... ..	5/6	6/0	7/6
MASS FOR FOUR VOICES ... ..	2/6	—	—	Ditto (German and Bohemian Words)	5/0	—	—
CARISSIMI.				STABAT MATER (Sol-FA, 1/6) ... ..	2/6	3/0	4/0
JEPHTHAH ... ..	1/0	—	—	THE SPECTRE'S BRIDE (Sol-FA, 1/6)	3/0	3/6	5/0
A. VON AHN CARSE.				Ditto (German and Bohemian Words)	6/0	—	—
THE LAY OF THE BROWN ROSARY ... ..	2/6	—	—	A. E. DYER.			
GEORGE CARTER.				ELECTRA OF SOPHOCLES ... ..	1/6	2/0	—
SINFONIA CANTATA (116th Psalm) ... ..	2/0	—	3/6	SALVATOR MUNDI ... ..	2/6	—	—
WILLIAM CARTER.				H. J. EDWARDS.			
PLACIDA ... ..	2/0	2/6	4/0	PRAISE TO THE HOLIEST ... ..	1/6	—	—
CHERUBINI.				THE ASCENSION ... ..	2/6	—	—
FOURTH MASS, IN C ... ..	1/0	1/6	2/6	THE EPIPHANY ... ..	2/0	—	—
FIRST REQUIEM MASS, C MINOR (Lat. and Eng.)	1/0	1/6	2/6	EDWARD ELGAR.			
SECOND MASS, IN D MINOR ... ..	2/0	2/6	3/6	CARACTACUS (Sol-FA, Choruses only, 1/6)	2/6	4/0	5/0
THIRD MASS (CORONATION) ... ..	1/0	1/6	2/6	KING OLAF (Sol-FA, Choruses only, 1/6)	3/0	—	5/0
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HAMILTON CLARKE.				Choruses only, 1/6)			
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PEPIN THE PIPPIN (Operetta) (Sol-FA, 0/6)	2/6	—	—	THE LIGHT OF LIFE (Lux Christi) ... ..	2/6	—	—
THE DAISY CHAIN (Operetta) (Sol-FA, 0/6)	2/6	—	—	ROSALIND F. ELICOTT.			
THE MISSING DUKE (Operetta) (Sol-FA, 0/6)	2/6	—	—	ELYSIUM ... ..	1/0	—	—
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S. COLERIDGE-TAYLOR.				ALL THE YEAR ROUND (Female vv.) (Sol-FA, 0/6)	2/6	—	—
SCENES FROM THE SONG OF HIAWATHA ...	2/6	4/0	5/0	A. J. EYRE.			
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ADAUGHTER OF THE SEA (Female vv.) (Sol-FA, 1/0)	2/0	—	—	THE OLD YEAR'S VISION (Operetta) (Sol-FA, 0/6)	1/6	—	—
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ODE TO THE PASSIONS (Sol-FA, 1/0) ... ..	2/0	—	—	SNOW FAIRIES (Female voices) (Sol-FA, 0/6)	1/6	—	—
RUTH (Sol-FA, 1/6) ... ..	4/0	4/6	6/0	THE ANGELS OF THE BELLS (Female voices) ...	1/6	—	—
ST. JOHN'S EVE (Sol-FA, 1/6) ... ..	2/6	3/0	4/0	Ditto, Sol-FA, 0/6)			
SLEEPING BEAUTY (Sol-FA, 1/6) ... ..	2/6	3/0	4/0	THE BONNIE FISHWIVES (Female vv.) (Sol-FA, 0/6)	2/6	—	—
SUMMER ON THE RIVER (Female vv.) (Sol-FA, 0/6)	2/0	—	—	THE COMING OF THE KING (Female voices) ...	1/6	—	—
THE ROSE OF LIFE (Female voices) (Sol-FA, 0/6)	2/0	—	—	Ditto, Sol-FA, 0/6)			
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I WILL MAGNIFY THEE, O GOD (145th Psalm) ...	2/6	—	—	CHRISTMAS EVE (Sol-FA, 0/4) ... ..	1/0	1/6	—
LITTLE RED RIDING-HOOD (Female voices) ...	2/0	—	—	COMALA ... ..	2/0	2/6	4/0
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W. H. CUMMINGS.				ZION ... ..	1/0	1/6	2/6
THE FAIRY RING ... ..	2/6	—	—	HENRY GADSBY.			
W. G. CUSINS.				ALCESTIS (Male voices) ... ..	4/6	—	—
TE DEUM, IN B FLAT ... ..	1/6	—	—	COLUMBUS (Male voices) ... ..	2/6	—	—
FÉLICIEN DAVID.				LORD OF THE ISLES (Sol-FA, 1/6) ... ..	2/6	—	—
THE DESERT (Male voices) ... ..	1/6	2/0	3/0	ODE (for s.s.a.) ... ..	1/0	—	—
H. WALFORD DAVIES.				F. W. GALPIN.			
HERVÉ RIEL ... ..	1/0	—	—	YE OLDE ENGLYSHE PASTYMES ... ..	1/6	—	—
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THE THREE JOVIAL HUNTSMEN (Folio) ... ..	1/6	—	—	HARVEST CANTATA (Sol-FA, 0/6) ... ..	1/0	—	—
P. H. DIEMER.				THE SHUNAMITE ... ..	2/0	—	—
BETHANY ... ..	4/0	—	—	THE TWO ADVENTS ... ..	1/6	—	—
M. E. DOORLY.				R. MACHILL GARTH.			
LAZARUS ... ..	2/6	—	—	EZEKIEL ... ..	4/0	—	—
F. G. DOSSERT.				THE WILD HUNTSMAN ... ..	1/0	1/6	—
COMMUNION SERVICE, IN E MINOR ... ..	2/0	—	—	A. R. GAUL.			
MASS, IN E MINOR ... ..	5/0	—	—	AROUND THE WINTER FIRE (Female voices) ...	2/0	—	—
LUCY K. DOWNING.				Ditto, Sol-FA, 0/6)			
A PARABLE IN SONG ... ..	2/0	—	—	A SONG OF LIFE (Ode to Music) (Sol-FA, 0/6)	1/0	—	—
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				THE ELFIN HILL (Female voices) ... ..	2/0	—	—
				THE HARE AND THE TORTOISE (Sol-FA, 0/6)	1/0	—	—
				THE HOLY CITY (Sol-FA, 1/0) ... ..	2/6	3/0	4/0
				THE LEGEND OF THE WOOD (Female voices) ...	1/0	—	—
				Ditto, Sol-FA, 0/6)			
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UNA (Sol-FA, 1/0) ...	2/6	3/0	4/0
UNION JACK (Unison Song with Actions) ...	0/6	—	—
<b>FR. GERNSHEIM.</b>			
SALAMIS. A TRIUMPH SONG (Male voices) ...	1/6	—	—
<b>E. OUSELEY GILBERT.</b>			
SANTA CLAUS AND HIS COMRADES (Operetta) ...	2/0	—	—
(Ditto, Sol-FA, 0/8)	—	—	—
<b>F. E. GLADSTONE.</b>			
PHILIPPI ...	2/6	—	—
<b>GLUCK.</b>			
ORPHEUS (CHORUSES, Sol-FA, 1/0) ...	2/6	—	—
Ditto (Act II. ONLY) ...	1/6	—	—
<b>HERMANN GOETZ.</b>			
BY THE WATERS OF BABYLON (137th Psalm) ...	1/0	—	—
NGENIA ...	1/0	—	—
THE WATER-LILY (Male voices) ...	1/6	—	—
<b>A. M. GOODHART.</b>			
ARETHUSA ...	1/0	—	—
EARL HALDAN'S DAUGHTER ...	1/0	—	—
SIR ANDREW BARTON ...	1/0	—	—
THE SPANISH ARMADA ...	0/6	—	—
<b>CH. GOUNOD.</b>			
COMMUNION SERVICE (Messe Solennelle) ...	1/6	2/0	2/0
Ditto (Troisième Messe Solennelle) ...	2/6	—	—
DAUGHTERS OF JERUSALEM ...	1/0	—	—
DE PROFUNDIS (130th Psalm) (Latin Words) ...	1/0	—	—
Ditto (Out of darkness) ...	1/0	—	—
GALLIA (Sol-FA, 0/4) ...	1/0	—	—
MESSE SOLENNELLE (St. CECILIA) ...	1/0	1/6	2/6
MORS ET VITA (Latin or English) ...	0/6	0/6	2/6
Ditto, Sol-FA (Latin and English) ...	2/0	—	—
O COME NEAR TO THE CROSS (Stabat Mater) ...	0/8	—	—
OUT OF DARKNESS ...	1/0	—	—
REQUIEM MASS, from "Mors et Vita" ...	2/6	3/0	—
THE REDEMPTION (English Words) (Sol-FA, 2/0) ...	5/0	6/0	7/6
Ditto (French Words) ...	8/4	—	—
Ditto (German Words) ...	10/0	—	—
THE SEVEN WORDS OF OUR SAVIOUR ON THE CROSS (Filius Jerusalem) ...	1/0	—	—
TROISIÈME MESSE SOLENNELLE ...	2/6	—	—
<b>C. H. GRAUN.</b>			
TE DEUM ...	2/0	2/6	4/0
THE PASSION OF OUR LORD (Der Tod Jesu) ...	2/0	2/6	4/0
<b>ALAN GRAY.</b>			
ARETHUSA ...	1/6	—	—
A SONG OF REDEMPTION ...	1/6	—	—
THE LEGEND OF THE ROCK-BUOY BELL ...	1/0	—	—
THE WIDOW OF ZAREPHATH ...	2/0	—	—
<b>J. O. GRIMM.</b>			
THE SOUL'S ASPIRATION ...	1/0	—	—
<b>G. HALFORD.</b>			
THE PARACLETE ...	2/0	—	—
<b>E. V. HALL.</b>			
IS IT NOTHING TO YOU (Sol-FA, 0/8) ...	0/8	—	—
<b>HANDEL.</b>			
ACIS AND GALATEA ...	1/0	1/6	2/6
Ditto, New Edition, edited by J. Barnby (Sol-FA, 1/0) ...	1/0	1/6	2/6
ALCESTE ...	2/0	—	—
ALEXANDER BALUS ...	2/0	2/6	4/0
ALEXANDER'S FEAST ...	2/0	2/6	4/0
ATHALIAH ...	2/0	2/6	4/0
BELSHAZZAR ...	2/0	2/6	4/0
CHANDOS TE DEUM ...	1/0	1/6	2/6
CORONATION AND FUNERAL ANTHEMS ...	—	—	5/0
Or, singly:—	—	—	—
LET THY HAND BE STRENGTHENED ...	0/6	—	—
MY HEART IS INDITING ...	0/6	—	—
THE KING SHALL REJOICE (Sol-FA, 0/8) ...	0/6	—	—
THE WAYS OF ZION ...	1/0	—	—
ZADOK THE PRIEST (Sol-FA, 0/1½) ...	0/3	—	—
DEBORAH ...	2/0	2/6	4/0
DETTINGEN TE DEUM ...	1/0	1/6	2/6
DIXIT DOMINUS (from Psalm cx.) ...	1/0	—	—
ESTHER ...	2/0	2/6	4/0
HERCULES (CHORUSES ONLY, 1/0) ...	2/0	2/6	4/0
ISRAEL IN EGYPT, edited by Mendelssohn ...	2/0	2/6	4/0
ISRAEL IN EGYPT, edited by V. Novello, Pocket Edit. ...	1/0	1/6	2/0
(Ditto, Sol-FA, 1/0)	—	—	—
JEPHTHA ...	2/0	2/6	4/0
JOSHUA ...	2/0	2/6	4/0
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L'ALLEGRO (CHORUSES ONLY, 1/0) ...	2/0	2/6	4/0
NISI DOMINUS ...	1/0	—	—
O COME, LET US SING UNTO THE LORD (5th Chandos Anthem) ...	1/0	—	—
ODE ON ST. CECILIA'S DAY ...	1/0	1/6	2/6
O PRAISE THE LORD (6th Chandos Anthem) ...	1/0	—	—
O PRAISE THE LORD, YE ANGELS ...	2/6	—	—
SAMSON (Sol-FA, 1/0) ...	2/0	2/6	4/0
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SEMELE ...	2/0	2/6	4/0
SOLOMON ...	2/0	2/6	4/0
SUSANNA ...	2/0	2/6	4/0
THEODORA ...	2/0	2/6	4/0
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SING A SONG OF SIXPENCE (Operetta) ...	0/6	—	—
<b>BASIL HARWOOD.</b>			
INCLINA, DOMINE (86th Psalm) ...	2/0	—	—
<b>F. K. HATTERSLEY.</b>			
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<b>HAYDN.</b>			
FIRST MASS, IN B FLAT (Latin) ...	1/0	1/6	2/6
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SIXTEENTH MASS (Latin) ...	1/6	2/0	2/0
TE DEUM (English and Latin) ...	1/0	—	—
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THE SEA FAIRIES (Female voices) (Sol-FA, 0/6) ...	1/6	—	—
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ERIC THE DANE ...	2/0	—	—
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<b>GEORG HENSCHEL.</b>			
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STABAT MATER ...	2/6	—	—
TE DEUM LAUDAMUS, IN C ...	1/6	—	—
<b>HENRY HILES.</b>			
THE CRUSADERS ...	2/6	—	—
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ALL THEY THAT TRUST IN THEE ...	0/8	—	—
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LA BELLE DAME SANS MERCI ...	1/0	—	—
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<b>G. JACOBI.</b>			
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<b>D. JENKINS.</b>			
DAVID AND SAUL (Sol-FA, 2/0) ...	2/0	2/6	—
<b>A. JENSEN.</b>			
THE FEAST OF ADONIS ...	1/0	1/6	—

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<b>H. FESTING JONES.</b>			
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<b>N. KILBURN.</b>			
BY THE WATERS OF BABYLON ... ..	1/0	—	—
THE LORD IS MY SHEPHERD (3rd Psalm) ... ..	0/8	—	—
THE SILVER STAR (Female voices) ... ..	1/6	—	—
<b>ALFRED KING.</b>			
THE EPIPHANY ... ..	3/0	—	—
<b>OLIVER KING.</b>			
BY THE WATERS OF BABYLON (137th Psalm) ... ..	1/6	—	—
THE NAIADS (Female voices) ... ..	3/8	—	—
THE ROMANCE OF THE ROSES ... ..	3/8	—	—
THE SANDS O' DEE (Sol-Fa, 0/8) ... ..	1/0	—	—
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THE SLEEPING BEAUTY (Female vv.) (Sol-Fa, 0/8) ... ..	2/6	—	—
<b>EDWIN H. LEMARE.</b>			
'TIS THE SPRING OF SOULS TO-DAY ... ..	1/0	—	—
<b>LEONARDO LEO.</b>			
DIXIT DOMINUS ... ..	1/0	1/6	—
<b>F. LEONI.</b>			
THE GATE OF LIFE (Sol-Fa, 1/0) ... ..	2/0	—	—
<b>H. LESLIE.</b>			
THE FIRST CHRISTMAS MORN ... ..	2/6	—	—
<b>F. LISZT.</b>			
THE LEGEND OF ST. ELIZABETH ... ..	3/0	3/6	5/0
THIRTEENTH PSALM ... ..	2/0	—	—
<b>C. H. LLOYD.</b>			
A HYMN OF THANKSGIVING ... ..	2/0	—	—
ALCESTIS (Male voices) ... ..	1/6	—	—
ANDROMEDA ... ..	3/0	3/6	5/0
A SONG OF JUDGMENT ... ..	2/6	3/0	4/0
HERO AND LEANDER ... ..	1/6	—	—
ROSSALL ... ..	2/0	—	—
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THE GLEANERS' HARVEST (Female voices) ... ..	2/6	—	—
THE LONGBEARDS' SAGA (Male voices) ... ..	1/6	—	—
THE SONG OF BALDER ... ..	1/0	—	—
THE RIGHTEOUS LIVE FOR EVERMORE ... ..	1/6	—	—
<b>CLEMENT LOCKNANE.</b>			
THE ELFIN QUEEN (Female voices) ... ..	2/6	—	—
<b>HARVEY LÖHR.</b>			
THE QUEEN OF SHEBA ... ..	5/0	—	—
<b>W. H. LONGHURST.</b>			
THE VILLAGE FAIR (Female Voices) ... ..	2/0	3/6	—
<b>C. EGERTON LOWE.</b>			
LITTLE BO-PEEP (Operetta). (Sol-Fa, 0/8) ... ..	1/0	—	—
<b>HAMISH MACCUNN.</b>			
LAY OF THE LAST MINSTREL (Sol-Fa, 1/6) ... ..	2/6	3/0	4/0
LORD ULLIN'S DAUGHTER (Sol-Fa, 0/8) ... ..	1/0	—	—
<b>G. A. MACFARREN.</b>			
MAY-DAY (Sol-Fa, 0/8) ... ..	1/0	1/6	2/6
OUTWARD BOUND ... ..	1/0	—	2/6
SONGS IN A CORNFIELD (Female voices) ... ..	1/6	—	—
(Ditto, Sol-Fa, 0/8) ... ..	—	—	—
ST. JOHN THE BAPTIST ... ..	3/0	—	4/0
(Ditto, Sol-Fa, Choruses only, 1/0) ... ..	—	—	—
THE LADY OF THE LAKE ... ..	3/0	—	5/0
(Ditto, Choruses only, Sol-Fa, 1/6) ... ..	—	—	—
THE SOLDIER'S LEGACY (Operetta) ... ..	6/0	—	—
<b>A. C. MACKENZIE.</b>			
BETHLEHEM ... ..	5/0	6/0	7/6
Ditto. Act II, separately ... ..	2/6	—	—
JASON ... ..	3/6	3/0	4/0
JUBILEE ODE ... ..	1/6	—	—
THE BRIDE (Sol-Fa, 0/8) ... ..	1/0	—	—
THE COTTER'S SATURDAY NIGHT (Sol-Fa, 1/0) ... ..	3/0	—	—
THE DREAM OF JUBAL ... ..	3/6	3/0	4/0
(Ditto, Choruses only, Sol-Fa, 1/0) ... ..	—	—	—
THE NEW COVENANT ... ..	1/6	—	—
THE ROSE OF SHARON ... ..	5/0	6/0	7/6
(Ditto, Sol-Fa, 2/0) ... ..	—	—	—
THE PROCESSION OF THE ARK (Choral Scene) ... ..	1/6	—	—
(Ditto, Sol-Fa, 0/8) ... ..	—	—	—
THE STORY OF SAYID ... ..	3/0	3/6	5/0
VENI, CREATOR SPIRITUS ... ..	2/0	—	—
<b>C. MACPHERSON.</b>			
BY THE WATERS OF BABYLON (137th Psalm) ... ..	2/0	—	—
<b>L. MANCINELLI.</b>			
ERO E LEANDRO (Opera) ... ..	5/0	—	—
<b>F. W. MARKULL.</b>			
ROLAND'S HORN (Male voices) ... ..	2/6	—	—
<b>F. E. MARSHALL.</b>			
PRINCE SPRITE (Female voices) ... ..	2/6	—	—
CHORAL DANCES from Ditto ... ..	1/0	—	—
<b>GEORGE C. MARTIN.</b>			
COMMUNION SERVICE, IN A ... ..	1/0	—	—
Ditto. IN C ... ..	1/0	—	—
FESTIVAL TE DEUM IN A (Sol-Fa, 0/8) ... ..	0/6	—	—
<b>J. MASSENET.</b>			
MANON (Opera) ... ..	6/0	—	8/0
<b>J. T. MASSER.</b>			
HARVEST CANTATA ... ..	1/0	—	—
<b>J. H. MAUNDER.</b>			
PENITENCE, PARDON, AND PEACE (Sol-Fa, 1/0) ... ..	1/6	2/0	—
<b>J. H. MEE.</b>			
DELPHI, A LEGEND OF HELLAS (Male voices) ... ..	1/0	—	—
HORATIUS (Male voices) ... ..	1/0	—	—
MISSA SOLENNIS, IN B FLAT ... ..	2/0	—	—
<b>MENDELSSOHN.</b>			
ANTIGONE (Male voices) (Sol-Fa, 1/0) ... ..	4/0	—	—
AS THE HART PANTS (42nd Psalm) (Sol-Fa, 0/6) ... ..	1/0	—	—
COME, LET US SING (95th Psalm) (Sol-Fa, 0/6) ... ..	1/0	—	—
NOT UNTO US, O LORD (115th Psalm) ... ..	1/0	—	—
WHEN ISRAEL OUT OF EGYPT CAME ... ..	1/0	—	—
(Ditto, Sol-Fa, 0/8) ... ..	—	—	—
ATHALIE (Sol-Fa, 0/8) ... ..	1/0	1/6	4/0
AVE MARIA (Saviour of Sinners) (Double Choir) ... ..	1/0	—	—
CHRISTUS (Sol-Fa, 0/8) ... ..	1/0	—	—
ELIJAH (POCKET EDITION) ... ..	1/0	1/6	2/0
ELIJAH (Sol-Fa, 1/0) ... ..	2/0	2/6	4/0
FESTGESANG (Hymn of Praise) (S.A.T.B.) (Sol-Fa, 0/8) ... ..	1/0	—	—
Ditto (Male voices) (T.T.B.B.) ... ..	1/0	—	—
HEAR MY PRAYER (a. solo and chorus) (Sol-Fa, 0/8) ... ..	1/0	—	—
Ditto ... ..	0/4	—	—
HYMN OF PRAISE (Lobgesang) (Sol-Fa, 1/0) ... ..	1/0	1/6	2/6
JUDGE ME, O GOD (43rd Psalm) (Sol-Fa, 0/14) ... ..	0/4	—	—
LAUDA SION (Praise [chovah]) (Sol-Fa, 0/8) ... ..	2/0	2/6	4/0
LORD, HOW LONG WILT THOU (Sol-Fa, 0/8) ... ..	1/0	—	—
LORELEY (Sol-Fa, 0/8) ... ..	1/0	—	—
MAN IS MORTAL (8 voices) ... ..	1/0	—	—
MIDSUMMER NIGHT'S DREAM (Female voices) ... ..	1/0	—	—
(Ditto, Sol-Fa, 0/4) ... ..	—	—	—
MY GOD, WHY, O WHY HAST THOU FOR- SAKEN ME (22nd Psalm) ... ..	0/6	—	—
ODIPUS AT COLONOS (Male voices) ... ..	3/0	—	—
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<b>R. D. METCALFE AND A. KENNEDY.</b>			
PRINCE FERDINAND (Operetta) (Sol-Fa, 0/8) ... ..	2/0	—	—
<b>MEYERBEER.</b>			
NINETY-FIRST PSALM (Latin) ... ..	1/0	—	—
Ditto (English) ... ..	1/0	—	—
<b>A. MOFFAT.</b>			
A CHRISTMAS DREAM (A Cantata for Children) ... ..	1/0	—	—
(Ditto, Sol-Fa, 0/8) ... ..	—	—	—
<b>B. MOLIQUE.</b>			
ABRAHAM ... ..	3/0	3/6	5/0
<b>J. A. MOONIE.</b>			
A WOODLAND DREAM (Sol-Fa, 0/8) ... ..	2/0	—	—
KILLIECRANKIE (Sol-Fa, 0/8) ... ..	1/6	—	—
<b>MOZART.</b>			
COMMUNION SERVICE, IN B FLAT (Latin and English) ... ..	1/6	—	—
FIRST MASS (Latin and English) ... ..	1/0	1/6	2/6
GLORY, HONOUR, PRAISE ... Third Motet ... ..	0/3	—	—
HAVE MERCY, O LORD... Second Motet ... ..	0/3	—	—
KING THAMOS ... ..	1/0	1/6	—
LITANIA DE VENERABILI ALTARIS (Ed) ... ..	1/6	2/0	3/0
LITANIA DE VENERABILI SACRAMENTO (Ed) ... ..	1/6	2/0	3/0
O GOD, WHEN THOU APPEAREST. First Motet ... ..	0/3	—	—
REQUIEM MASS ... ..	1/0	1/6	2/6
Ditto (Latin and English) (Sol-Fa, 1/0) ... ..	1/0	1/6	2/6
SEVENTH MASS, IN B FLAT ... ..	1/0	—	—
SPLENDEnte TE, DEUS (Sol-Fa, 0/8) First Motet ... ..	0/3	—	—
TWELFTH MASS (Latin) ... ..	1/0	1/6	2/6
Ditto (Latin and English) (Sol-Fa, 0/8) ... ..	1/0	1/6	2/6
<b>E. MUNDELLA.</b>			
VICTORY OF SONG (Female voices) ... ..	1/0	—	—
<b>DR. JOHN NAYLOR.</b>			
JEREMIAH ... ..	3/0	—	—
<b>JOSEF NEŠVERA.</b>			
DE PROFUNDIS ... ..	2/6	—	—
<b>E. A. NUNN.</b>			
MASS, IN C ... ..	2/0	—	—

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MISSA "O ADMIRABILE COMMERCIIUM" ...	2/6	—	—	<b>J. L. ROECKEL.</b>			
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